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EURIPIDES

TITLE:

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DATE:

1894

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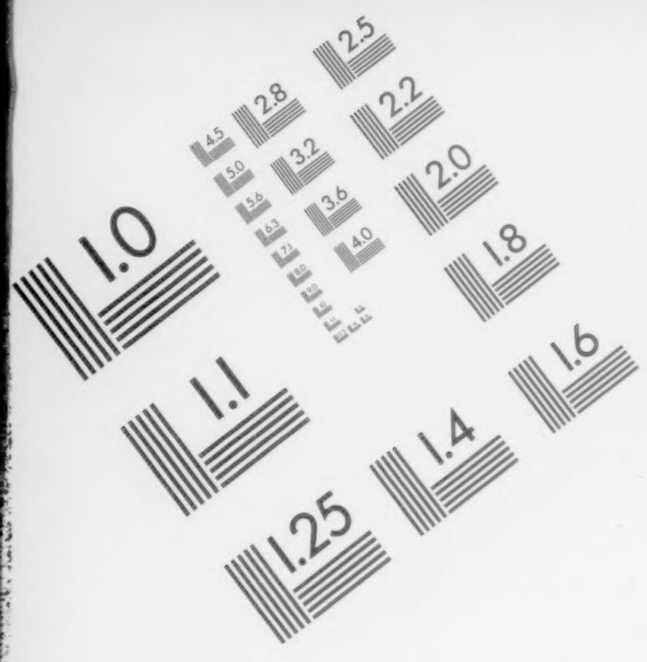
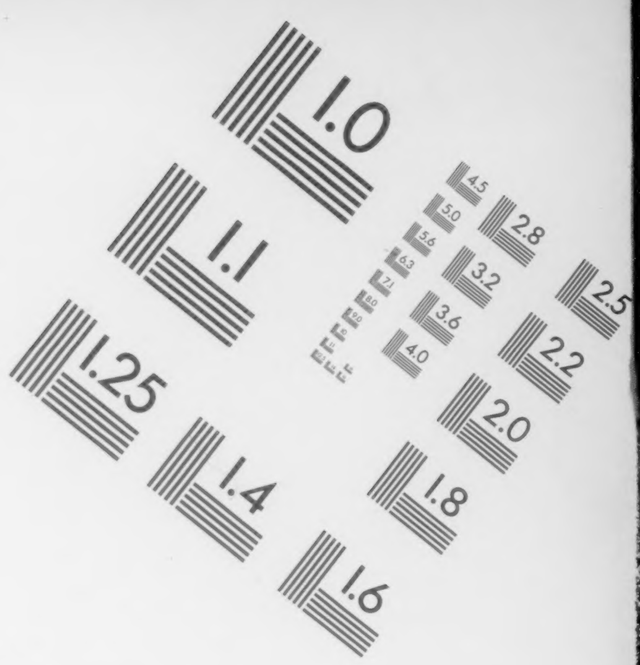

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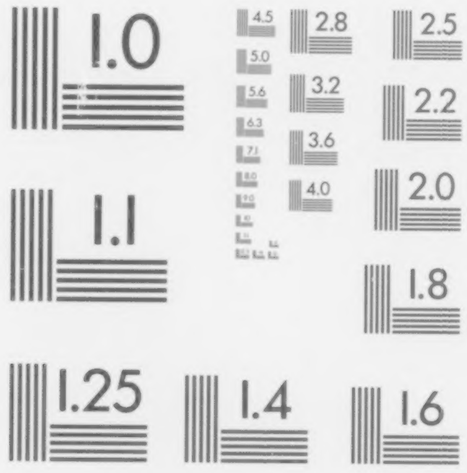

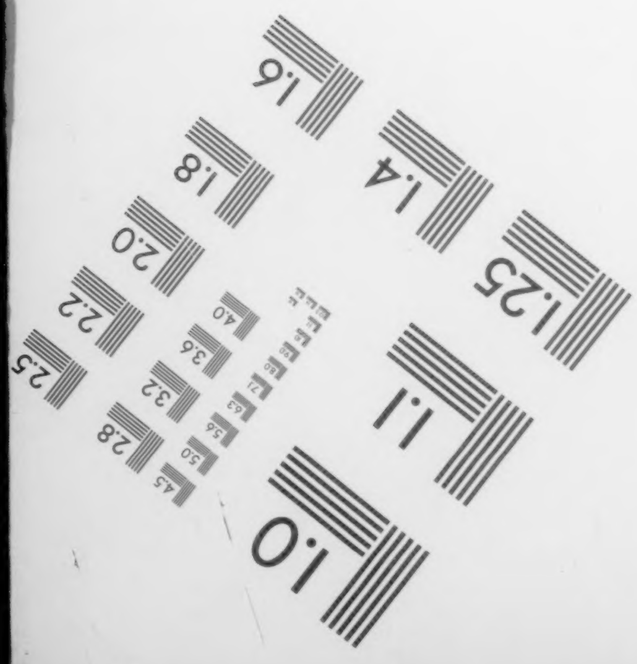
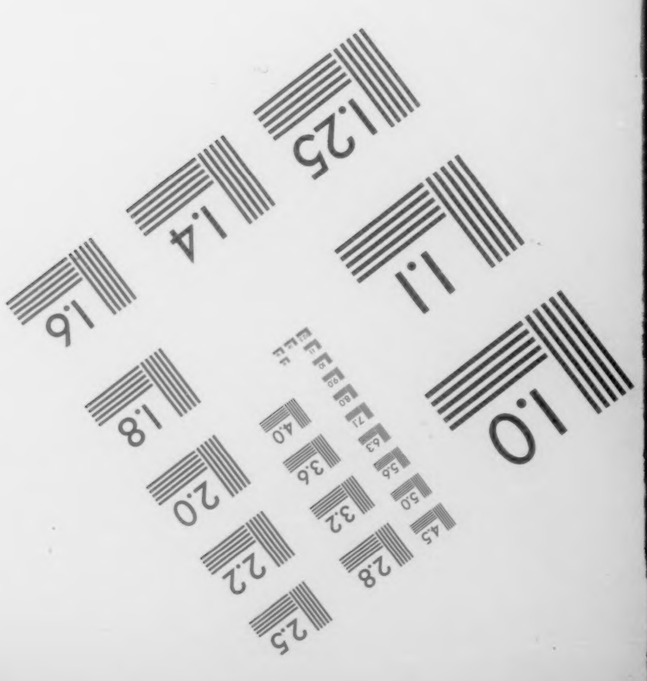

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ΕΥΡΙΠΙΔΟΥ ΑΛΚΗΣΤΙΣ

EURIPIDES' ALCESTIS

EDITED BY

MORTIMER LAMSON EARLE

DOCTOR IN PHILOSOPHY OF COLUMBIA COLLEGE

INSTRUCTOR IN GREEK AT BARNARD COLLEGE, NEW YORK

London

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PREFACE

In preparing this edition of the *Alcestis* I have sought to compass two ends: first, to present, as nearly as may be, the Poet's own words; secondly, to explain those words with fulness and clearness.

In establishing the Text I have relied upon the great critical edition of Euripides by Kirchhoff and upon the special edition of the *Alcestis* by Prinz.[1] Nauck's valuable discussions and emendations in his *Euripideische Studien* (frequently cited in the Critical Notes) have also proved of the utmost service. The conjectures of other scholars on special passages have also (so far as they are known to me) been carefully weighed and accepted or rejected in the light of my best judgment. The Critical Notes contain such

[1] H (which I have collated since the Preface was written) contains nothing of value save the reading of v. 1037.

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readings of MSS. as I have deemed to be most valuable and instructive. To present an exhaustive *apparatus criticus* at second hand did not seem to fall within the scope of my work.[1]

In the Explanatory Notes I have aimed to exhibit all the Euripidean passages that appeared to throw light upon the *Alcestis*. Aeschylus, Sophocles, and Aristophanes are also freely quoted and cited, as well as such other Greek authors within the range of my reading as furnished appropriate illustrations. The learned edition of Monk, as edited by Hermann with his own and Wüstemann's notes (Leipsic, 1824), has proved of great service in this regard, though I have depended for parallels primarily on my own MS. notes.

In the citation and quotation of the Tragedians

[1] I regret to observe that I have innocently attributed to myself Wakefield's emendation of ἄλλως in v. 333. In v. 59 Dindorf also has edited γηραιοὶ (*Poett. Scen.*, ed. 5). It may be added here that I would accept χθονὸς κάτω in v. 45 (edited by Dindorf; Kirchhoff is wrong, I think, in saying "inverterunt Byzantini—propter accentum"). It would have been better, too, had I followed the majority of authorities in editing τίς μ' ἐξάγει in v. 1080. In v. 781 ἄκου' ἐμοῦ would be an improvement (cf. v. 787). In v. 1093 Prinz's αἰδῶ μὲν αἰνῶ (suggested in his doctor's dissertation, 1867, but not noticed in his edition) seems better than the traditional text (cf. *Troad.* 718).

the Teubner texts (Weil's Aeschylus, Mekler's Dindorf's Sophocles, Nauck's Euripides) are followed (except in certain minutiae of orthography), unless otherwise specified. In Aristophanes I have followed Meineke's text (Tauchnitz); in Thucydides, Stahl's (Tauchnitz). References to other authors are based on the Teubner texts, unless otherwise stated.

In matters of spelling Meisterhans's *Grammatik der Attischen Inschriften* (second edition) has been, of course, my chief authority. Unfortunately, the inscriptions do not give us all the information we need.

My indebtedness to dissertations, to articles in philological journals, and to works of reference, I have endeavoured to indicate as explicitly as possible. To the long line of editors of Euripides I can make, for the most part, but a general acknowledgment; but wherever I have found myself quoting closely the words of another, I have aimed to state the fact.

In matters of syntax I have frequently quoted the masterly articles of Professor Gildersleeve in the *American Journal of Philology*. References are also given to the revised edition of Professor Goodwin's *Moods and Tenses*.

To those that have in any way assisted me in the making of this little book my heartiest thanks are due. My former teachers, Professors Merriam and Perry of Columbia College, and my friend William O. Wiley, Esq., have given me most kindly advice and encouragement. My friend Professor Sidney G. Ashmore of Union College has read most of the book in MS. or in proof, and has given me the great benefit of his refined and scholarly taste and temperate judgment. Miss Caroline G. Brombacher, a student of Barnard College, has rendered invaluable assistance in the correction of the proof-sheets, in the verifying of references, and in the preparation of the Greek index. The Messrs. Clark's excellent Reader has performed his task with his wonted fidelity and skill.

MORTIMER LAMSON EARLE.

NEW YORK,
24th May 1894.

CONTENTS

INTRODUCTION	x-xliv
TEXT	1–61
ADDENDA TO CRITICAL NOTES	62
CRITICAL APPENDIX	63–69
EXPLANATORY NOTES	71–186
APPENDIX: OF THE METRES	187–190
INDEX TO NOTES	191–202

INTRODUCTION

I

Date and general nature of the play.

THE *Alcestis*, as we learn from a fragment of contemporary record, preserved to us apparently by Aristotle and Aristophanes of Byzantium (see the Greek argument of the play with the notes thereon), was brought out in the spring of the year 438 B.C., when, according to the tradition, Euripides was in the forty-second year of his life, and the eighteenth of his dramatic career. Thus, though, to the best of our knowledge, the earliest of his plays that has survived in substantial entirety, it is still a work of his mature genius—a fact to which its contents bear ample testimony. From the source mentioned, we learn further that the *Alcestis* was the fourth play of a tetralogy, the several dramas of which appear in this case, unlike

Aeschylus' *Oresteia*, to have constituted a formal rather than an organic unity. Now the fourth play of a tetralogy was customarily a satyr-play, a survival of the old crude-form of the tragedy. Such a drama, of which a single complete example is preserved to us in Euripides' *Cyclops*, forms the chief literary link in the chain of evolution between the early songs of the vintage-festival and the tragedy and comedy of the Athenians. But we have only to read the *Cyclops* and the *Alcestis* side by side to mark the gulf that separates them. The humorous scene of the servant and Heracles no more makes the *Alcestis* a tragi-comedy than the speeches of the guard in the *Antigone* and the reminiscences of Orestes's nurse in the *Choëphoroe* would lead us to class the plays in which they stand as other than tragic. The ray of light that shines through the otherwise generally sombre texture of the *Alcestis* is the promise of Apollo at the close of his altercation with Thanatos—the assurance that all things will work together for good. It seems just to regard this play as an attempt on Euripides' part to open a new channel for the drama. The force thus exerted by him was felt in the later development of the Greek comedy in

the period succeeding the Peloponnesian War—the New Comedy (particularly the plays of Menander), to which, through the Romans, we owe so much.

[For a lucid discussion of the various phases of the controversy about the dramatic classification of the *Alcestis* see Gustav Bissinger, *Ueber die Dichtungsgattung u. den Grundgedanken der Alcestis des Euripides*, Erlangen, 1869 and 1871. Valuable remarks are also to be found in M. W. Humphreys' article "The Fourth Play of the Tetralogy" in the *American Journ. of Philology*, vol. i. pp. 187-196. Of less value are the following two dissertations: E. Wilken, *De Alcestide Euripidea*, Berlin, 1868; Julius Ritter, *De Euripidis Alcestide*, Jena, 1875.]

II

Plot and characters.

The classification of the *Alcestis* is after all of less importance for the study of the play than scholars have been wont to think. In the employment of this forerunner of the comedy of later Greece and Rome as a medium for the presentation and discussion of those ethical problems that to us are rather associated with the modern novel, Euripides was far in advance of his day and generation; therefore we may almost look upon the *Alcestis* as a modern work. Indeed, if we make allowance

for a certain primitiveness in the domestic relations, we are as well able to deal directly with the men and women that "our Euripides the human" has here set before us, as if they were the creations of one of our contemporaries. Let us then proceed to an examination of the leading personages of our drama, first passing in brief review the story as Euripides tells it.

The righteous and god-fearing prince Admetus is reigning peaceably in Pherae over a broad area of Thessalian country, rich in flocks and herds. His parents are still alive at an advanced age; but the old king Pheres has some time since handed over the active duties of the throne to his son. Admetus has lived in wedlock some years with Alcestis, daughter of prince Pelias of Iolcus and sister to Acastus the reigning sovereign of that place. Their union has been blessed with two children, a son and a daughter. The court of Admetus at Pherae is maintained with the joyous simplicity and open hospitality of the heroic age in Greece.

Now Apollo's son Asclepius was a famous physician that even raised the dead to life. For this cause Zeus slew him with a thunderbolt. In his anger Apollo sought a radical revenge by

destroying Zeus's armourers, the Cyclopes. As a penalty for this murder Apollo was banished from the skies by his father, and compelled to serve awhile under a mortal master. Coming, therefore, to Thessaly he abode with Admetus as keeper of the flocks and herds, blessing the righteous prince with protection and increase. Now Admetus, like so many a favourite of the gods, was destined to an early grave. But Apollo inveigled the Fates into a solemn promise that they would avert the impending doom from Admetus, could he provide himself a willing substitute. So Admetus put the question to all his friends and relations, who with one accord refused to meet death in his stead—save only his young wife Alcestis; she took the burden unflinchingly upon herself.

It is the morning of the fatal day. Apollo, his term of service ended, issues forth from the friendly palace, bidding it farewell and fleeing the contaminating presence of a corpse. The entrance of Death, the sullen emissary of Hades, makes him pause. He seeks to persuade the monster to suffer Alcestis to live out the natural term of her days: for is not Death sure of his prey, and of rich funeral offerings, too, in the

end? But all in vain: Death stands inexorable. Then the God of the Silver Bow in righteous wrath foretells, as he leaves the scene, the pain that Death shall suffer, reft of his prey by Eurystheus's mighty servant, who shall thus reward the hospitality of Admetus. Death, all unshaken in his purpose, enters in at the door of the palace, his sword ready to cut from Alcestis's head the lock that shall be the token of her consecration to the infernal powers.

A company of citizens—the Chorus—now appears before the palace, well aware that this is the day of Alcestis's doom, but as yet uncertain whether the end be already come. No human supplications can longer avail; only the hero-physician Asclepius could bring back the dead to life, and he has already paid the penalty of his temerity.

To the embassy of condolence enters one of Alcestis's handmaids, who describes in most affecting terms her mistress's farewell to the beloved home. She further announces that Alcestis is about to come forth to look her last upon the warm precincts of the cheerful day; then retires within to inform her master of the presence of his sympathising subjects. The

interval that elapses before the appearance of Alcestis is filled with the prayers and expressions of sympathy of the Chorus.

Alcestis supported in Admetus's arms bids farewell to the upper world and to the distant home of her childhood at Iolcus. The visions of the underworld rise before her; she hears Charon call her and feels Death's grasp. Then she delivers her dying charge to Admetus, earnestly beseeching him to consult for the welfare of her children and praying him not to afflict them with a stepmother. Admetus seeks to comfort her, and promises that he will remain true to her memory. Alcestis commits the children to him, bids them and him a last farewell, and dies. The little boy Eumelus utters a plaintive lament over his dead mother. The sympathising subjects seek to comfort Admetus, who proclaims a solemn public mourning, and sorrowfully retires with the dead princess and the children.

The Chorus prays for the repose of Alcestis's soul, predicts her future fame throughout the Greek world, and desires for itself experience of such wifely unselfishness. At this juncture Heracles approaches the palace on his way to Thrace, whence he must bring back for Eurystheus

the man-eating horses of Diomede. During the dialogue between Heracles and the leader of the Chorus, Admetus comes forth again with shorn head and clothed in mourning-robes. In response to Heracles' friendly inquiries, the prince gives him to understand that Alcestis is not yet dead, but that he is about to conduct the funeral of a ward of his that has just died in the palace. Heracles, as obtuse as he is whole-hearted, and unaware that this is the "appointed day" for Alcestis, accepts his friend's explanation, but proposes, in view of the approaching funeral, to seek entertainment elsewhere. This Admetus will not listen to, but amazes his subjects by hurrying the reluctant, yet hungry and thirsty, Heracles into a guest-chamber. This conduct he proudly justifies to the astonished Chorus, who, as soon as he has retired, celebrate their noble prince and the divine blessings of his righteous reign, affirming at the close of their song their confidence that all will yet be well with him.

Admetus now reappears at the head of the funeral-procession. He is bidding the Chorus pay the final tribute to the dead, when he is interrupted by the entrance of the old king, accompanied by servants laden with funeral gifts

for Alcestis. Pheres's would-be sympathy is coldly and contemptuously met by his son, who bitterly reproaches his parents with their lack of devotion to him. He renounces all filial ties, and formally transfers his obligations as son to the devoted woman he is about to bury. Pheres replies with equal bitterness and more than equal justice. The leader of the Chorus fails to pacify the angry princes, who, after exchanging a series of brief and cutting sentences, part with a closing taunt from the old man and a renewal of the repudiation of filial ties on the part of Admetus. The latter then proceeds on his way to the grave, accompanied by the Chorus.

During the preceding scene Heracles has been enjoying the pleasures of the table, much to the dissatisfaction of his attendant. The latter now leaves the guest-hall to complain of the incivility of the stranger, whose mere presence has sufficed to prevent the slave from paying the last honours to his beloved mistress. Heracles follows him up to give him a half-sober lesson in the philosophy of cheerfulness; but his advice to lay aside sadness and indulge in the transitory pleasures of life has little relish for the servant, who declares that he has no spirit for mirth.

The resulting dispute reveals to the astonished and sobered Heracles the true state of affairs. Touched by the unswerving adherence of Admetus to his courtly principles even in the face of such a bereavement, Heracles at once announces his resolution to do battle with Death and restore Alcestis to her husband, as a worthy return for the latter's hospitality, as well as an atonement for his own unwitting intrusion.

The funeral-procession now returns with the sorrowing Admetus, whom grief cuts to the quick as he realises his utter loneliness. He confesses to the Chorus, in answer to their vain attempts at consolation, his full sense of his unhappy state. His conscience smites him, and he feels that his father's reproaches upon his cowardly selfishness will find an echo in the mouths of enemies. Life is no longer of value to one plunged in such infamy and misfortune.

The Chorus sings of the power of necessity and predicts heroic honours for Alcestis, until Heracles again appears upon the scene. He leads with him a veiled woman, whom he claims to have received as a prize at some local games. His request that Admetus keep her for him against his return from Thrace meets with a host

of objections. The woman, says Admetus, is young and apparently beautiful. Either she must be exposed to the wantonness of men-servants, or, if taken more closely under the master's protection, cause scandal. Then, too, she looks like Alcestis. Admetus cannot bear to see her about him. The leader of the Chorus urges him to accept a providential gift. Heracles wishes it might be in his power to bring back Alcestis from the grave—a sentiment to which Admetus makes a courteous but melancholy reply. In the succeeding dialogue Admetus will accept of no consolation. He is bound to remain true to his wife's memory—much to the surprise of Heracles. But at last, for fear of exciting Heracles' displeasure, Admetus does consent to receive the veiled woman into the palace; and, since Heracles will not entrust her to servants, the prince himself, with averted face, gives her his hand. At this juncture Heracles draws aside the veil and bids Admetus see whether the stranger be really like his wife or no. Admetus is lost in astonishment and cannot at first believe his eyes, but is at length convinced by Heracles. The latter then hastens away to Thrace with the fervent blessings of Admetus, who at once pro-

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claims a public thanksgiving throughout his domains. *τοιόνδ' ἀπέβη τόδε πρᾶγμα.*

In the four leading characters of this drama—Alcestis, Admetus, Pheres, and Heracles—we have distinctly Euripidean figures. In themselves these personages are just such as each one of us could find among the people he has known, —a thoroughly devoted wife and mother, a selfishly affectionate husband, a hale old man fondly attached to his remnant of life, and a hearty devil-may-care sort of fellow, whose more selfish traits proceed from a superabundance of animal spirits, not from cold and politic calculation. Admetus, under other circumstances, might have met his early death becomingly: it is the fatal gift of the god that brings out his faults in full noonday light. Imagine, Euripides seems to say to us, a prince whose righteousness has won him not only peace and prosperity from his divine guest, but also the averting of a premature death—provided that he find a willing substitute. Imagine such a man, with all a Greek's delight in youthful strength and abhorrence of crabbed age, putting the question of substitution to superannuated parents, who had thus far shown all a Greek parent's ambition for a proper

maintenance of the family,—imagine him putting this question only to meet with rebuff, while his young and happy wife, without a moment's hesitation, takes his place and awaits with unswerving fortitude the day of doom. Admetus has not the strength to resist the temptation: his love is as fully the extreme type of man's love as that of Alcestis is the extreme type of woman's. She yields so unfalteringly that he does not realise the loftiness of her spirit or the abjectness of his. All his pride, his feeling of princely dignity, his sense of importance, as a man,—all these feelings unconsciously appeal to his artificial standard of virtue, while, in reality, they are leading him to an act of the utmost baseness. He puts aside his doom, lets his devoted wife die, reproaches his parents for their pusillanimity, and solaces himself by maintaining his character as princely host in the presence of an act of self-sacrifice that fairly robs his own proud hospitality of all its merit. But Admetus is not bad at heart; his is a character capable of redemption. He is unworthy of his wife, as he himself feels when all is over and he returns to his deserted home. But the very pride that blinded him to his sin has made him

steadfast in what he conceived to be his duty; and his hospitality to Heracles saves him from utter ruin. He is as strong in his constancy to his wife's memory as he was weak in yielding her to death in his stead; and we feel that to the new Admetus, with eyes fully open to his sin and folly, the restoration of Alcestis comes not indeed as a reward of fortitude or heroism, but as a concession from a higher power to human weakness in a man whose punishment had been already as bitter as his fault had been great. Thus it is that Euripides depicts the interplay of motives purely human, whether noble or base, in the artificial atmosphere produced by a miraculous gift that man is unable wisely to use—the power to sway destiny. As an Euripidean parallel, we think of the use that Theseus (in the *Hippolytus*) makes of the power granted him by Posidon; and we see that the poet would teach us the oft-repeated truth, that the book of fate is wisely sealed to mortal eyes.

As to the details of the conduct of Pheres and Heracles, it seems needless to add much to the remarks on the several scenes and speeches (see the Commentary). Heracles' character has been vindicated, as Euripides would have had it, by

Hermann and Browning. As he stands revealed to the eyes of a candid reader of this play, the son of Alcmena is one of the most successful of the master's creations. He is a type of the higher animal nature, not over-fine, but, on the other hand, without a grain of meanness or pettiness in his composition,—one from whom the dross of earth must be purged by fire, but yet one in whom the purging will leave the pure gold of a constant and straightforward spirit, ever toiling upward along the rough and thorny road.

Pure wifely and motherly devotion; hearty, fleshly manliness joined with a simple fidelity to a plain duty: such are the strongest types of man and woman that Euripides has given us. Proud, self-important, youthful manhood, nursed in luxury and spoiled by prosperity; old age never weary of life, though its keener pleasures be fled, and unwilling to bate one jot of its rights: in the presence of this other equally true, though less noble, humanity, we forbear to criticise; for, to adapt the words of Anaxagoras, Scimus nos genitos esse mortales.

[In addition to the works cited under I. compare G. Hermann, *Dissertatio de Euripidis Alcestide* (prefixed to

Hermann's edition of Monk's *Alcestis*, Leipsic, 1824); R. Browning, *Balaustion's Adventure* (a most successful poet's rendering of a poet: the interspersed comments on the characters are of great value).]

III

The originality of the *Alcestis*.

In point of subject the *Alcestis* is characteristic of that portion of Euripides' dramatic activity which antedates the Peloponnesian War (455-431 B.C., *Peliades* to *Medea*). During that time, as shown by Wilamowitz-Moellendorff (*Analecta Euripidea*, p. 176 *sq.*), the poet 'sought to win the favour of his audience by the use of novel subjects' (ad id incubuisse [Euripidem] ut novis et inauditis fabulis Athenienses delectaret, *op. cit.* p. 177). It is noteworthy, too, that the *Peliades*, the *Alcestis*, and the *Medea*, all have to do with Thessalian myths, and that the leading characters in all three plays are in some way connected with the royal family of Iolcus. In the *Peliades* the story of Pelias's daughters (briefly touched upon in *Med.* 9 *sq.* and 504 *sq.*) was told at large; and Alcestis is one of the daughters of Pelias, though she is not thought of in the play that bears her name as connected with the gruesome doings of the *Peliades*.

For the plot of the *Medea* Euripides was indebted, as we learn from the statement in the first ὑπόθεσις to that play and from a comparison of existing fragments, to a tragedy by one Neophron: therefore the question not unnaturally arises whether our poet was similarly indebted to some earlier or contemporary dramatist for the outline of the *Alcestis*. Though we cannot answer this question positively either way, there are certain considerations that incline one to claim originality for Euripides. First, the novelty (to the best of our knowledge) of the use of such a drama as the *Alcestis* in place of a satyr-play; secondly, the freshness and vigour of the treatment of the subject by Euripides; thirdly, the fact that in the *Alcestis* at least two characters that, whether on the stage or in popular song and story, held a low and contemptible position are raised to varying degrees of dignity, namely, Heracles and Admetus. The maintenance of a noble, albeit brutally noble, type of the former is characteristic of Euripides, as we learn from the *Hercules Furens*; and an endeavour to improve the status of the latter might well emanate from the same spirit. The popular character of Admetus among the Athenians appears to have

been that of the typical coward, as we may gather from the opening of a familiar table-song (*σκόλιον*):

> Ἀδμήτου λόγον, ὦ ἑταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει,
> τῶν δειλῶν δ' ἀπέχου, γνοὺς ὅτι δειλῶν ὀλίγη χάρις.

(See schol. on Aristoph. *Vesp.* 1231 Dind., Athenaeus, 15, 695 C.) Here then we seem to detect something of that sophistic tendency, characteristic of the time and of our poet, to support the weaker side, so far as possible. That in so doing Euripides has set before us a very human, even if, in many ways, a weakly human, figure, I am disposed to regard as no mean achievement.

IV

Chronological relation to *Ajax* and *Antigone*.

A word may be said in passing about the chronological position of the *Alcestis* in relation to two well-known plays of Sophocles, the *Ajax* and the *Antigone*. These are certainly the oldest extant plays of their author; but their exact dates are matter of conjecture. Let us see whether a study of the *Alcestis* will give us any light on the subject.

There are certain passages in the *Alcestis* that are so similar to certain others in the two plays of Sophocles just mentioned, that we seem bound to infer either imitation of Sophocles by Euripides, or the reverse. (For parallels with the *Ajax* see notes on vv. 19, 145, 295-8, 529, 920 *sq.*, 950; for parallels with the *Antigone*, notes on vv. 202 *sq.*, 298, 383, 898 *sq.*) If we can determine the question of priority for either or both of the Sophoclean plays with reference to the *Alcestis*, we shall obviously have established at least a *terminus ante* or *post quem* for their dating. In the case of the *Antigone* this seems to me possible. In my notes on the *ὑπόθεσις* of the *Alcestis* I have endeavoured to show that the words *τὸ δρᾶμα ἐποιήθη* $\overline{\imath\xi}$ refer to the year of the poet's dramatic career in which the *Alcestis* appeared. In the Aristophanic *ὑπόθεσις* to the *Antigone* we read similarly *λέλεκται δὲ τὸ δρᾶμα τοῦτο* $\overline{\lambda\beta}$ (32). Now Sophocles, according to the *Parian Chronicle*, first appeared as dramatist in Ol. 77, 4 (468 B.C.): accordingly, if the statement just quoted refers to the year of his dramatic career, we obtain as the date of the *Antigone* 437 B.C., the year following the appearance of the *Alcestis*. The well-known imitative faculty of Sophocles (displayed, as

regards Euripides, most prominently in *Trachiniae* and *Philoctetes*) had led me, without reference to the calculation based on the statements of Aristophanes of Byzantium, to suspect that the *Antigone* was later—and but little later—than the *Alcestis*. Whether the computation made above be adequate to confirm that suspicion, and sufficient, in conjunction with the verbal parallels, to establish the precise date of the *Antigone*, must be left to the judgment of others.

As to the *Ajax* the verbal parallels with the *Alcestis* are very obvious, while the antique cast of the drama places it nearly on a footing with the *Antigone*,—indeed, it seems probable that the *Ajax* should be regarded as the earlier of the two Sophoclean plays. (Cf. Jebb's Introduction to the *Ajax*.) In that case the imitation would be on the part of Euripides. To this view I cannot but incline, though unfortunately the data are inadequate to a more definite settlement of the question.

[In regard to the imitations of Sophocles in Euripides' earlier plays see F. Schroeder, *De iteratis apud tragicos Graecos* (Strasburg, 1882), p. 121. As a further parallel between the *Ajax* and the *Alcestis* the death-scenes enacted before the eyes of the audience should be noted. Debates about burial-rites are common to *Ajax* and *Antigone*.]

V

Strenuous efforts are now making in certain quarters to force the revolutionary opinion that in the old Attic theatre an elevated stage was not habitually employed by the actors, but that both actors and chorus performed their respective parts on the common level of the orchestra before a *προσκήνιον* with a single door in the middle. The platform at the height of the proscenium-wall is asserted not to have been the actors' 'speaking-place' (*λογεῖον*), but rather the 'speaking-place of supernatural personages' (*θεολογεῖον*). It might also be used in the case of housetop-scenes (as, *e.g.*, at the opening of the *Agamemnon*) and for other aërial performances. In the Commentary the traditional view of Vitruvius and Pollux is maintained,—a view that the writer has elsewhere endeavoured to support by an analogy between the Pnyx and the theatre of Aeschylus. (See the *Fourteenth Annual Report of the Archaeological Institute of America*, 1892-93, p. 61 *sq.*) Inasmuch as considerable zeal has been shown of late in favour of the revolutionary theory, it may not be

Stage-setting.

out of place here to state rather fully the argument from analogy just cited, as well as to draw into prominence a somewhat neglected point in regard to the number of stage-doors requisite for the performance of an Attic tragedy.

To the question, What determined the 10-12 foot height of the Greek stage, or, if you will, *προσκήνιον*? the German archaeologist Dörpfeld, the leading advocate of what may be called the stageless theatre, answers: The *προσκήνιον* served to represent a house, and Greek houses were customarily about 12 feet high. But, granted that this was the height of Greek houses in the fifth century B.C., we must still accept Dr. Dörpfeld's hypothesis, that actors and chorus occupied the same level in front of the *προσκήνιον*, in order to accept his explanation of the height of the *προσκήνιον*. But cannot this height be otherwise explained? Professor Ernst Curtius well says (*Berliner Philologische Wochenschrift*, 21st January 1893): "Whenever among the Greeks a singer, a cithern-player, or an orator, comes before an audience, he mounts a *bema* ('footing,' 'platform'), in order the better to be seen and understood." Now it needs but a glance at the speeches, the rolling *ῥήσεις*, of the

Attic drama, from the *Suppliants* of Aeschylus to the *Bacchantes* and *Aulid Iphigenia* of Euripides, to appreciate how essentially oratorical the actor's part was. It needs merely a moment's recollection of the fact that the whole history of the developed Attic drama coincides with the period of the great Attic democracy, from the fall of the Pisistratidean *τυραννίς* to the fall of Athens at the close of the Peloponnesian War, to appreciate the democratic character of the drama and to see how natural it is that we should find mirrored in it all the strongest influences of the times—the whole Attic spirit. Thus the growth and spread of the Athenian empire, and the consequent widening of geographical knowledge among the Attic Greeks, find a reflection in the geographical digressions of Aeschylus' *Suppliants* and *Prometheus Vinctus*, just as truly as the Persian invasion has its dramatic counterpart in the tragedy of the *Persians*, and as the transmarine losses of the Athenian arms in 460-459 B.C. find their reflex in the *Agamemnon*. (On the *Agamemnon* see A. C. Merriam, "Telegraphing among the Ancients," *Arch. Inst. of America, Classical Papers*, vol. iii. no. 1.) So then, if not in its origin, yet in its supreme development,

the actor's part goes hand in hand with the growth and development of Attic oratory under the Clisthenean democracy. Thus we may say that the stage represents Athenian oratory,—nay, even that the Aeschylean stage would be but the *βῆμα* of the orators in holiday guise at the festival of Dionysus. It was, then, no unnatural thing that the assemblies of the Pnyx should be transferred for the most part to the theatre of Dionysus. But where and what was the Pnyx? what aid does it afford in the discussion of our scenic problem?

"The assemblies," says Pollux (viii. 132), "were formerly held in the Pnyx. The Pnyx was a place near the Acropolis (*πρὸς τῇ Ἀκροπόλει*, perhaps an error for *πρὸς τῷ Ἀρειοπάγῳ*?), arranged with ancient simplicity, not with the elaborateness of a theatre. Later the other assemblies were held in the Dionysiac theatre, only those for the election of magistrates in the Pnyx." We have here to observe that Pollux recognised a similarity between Pnyx and theatre. The Pnyx is a sort of simple theatre: conversely, then, the theatre would be an elaborate Pnyx. Now there is good ground for the belief that the imposing rock-cut precinct S.W. of the Areopagus, and just within the Themistoclean walls, is the Pnyx of Pollux. The careful account of Messrs. Crow and Clarke (*Papers of the American School of Classical Studies at Athens*, vol. iv.), based on personal surveys and excavations, and with knowledge of the ancient evidence and of the discussions of modern scholars, should seem to afford ample support for this view. If, then, this be the Pnyx, we look for points of similarity between it and the theatre. We find a place of assembly of roughly semicircular form, somewhat like the orchestra. We find behind this a wall of rock at the middle of which juts out a platform with steps on three sides. This is surmounted by a squared block accessible from the platform just mentioned by steps on either side. (See Baumeister's *Denkmäler*, vol. i. p. 158 *sq.*) Behind and above this, again, rise rock-hewn step-like seats. Farther back we find an altar. Even Milchhoefer (in Baumeister's *Denkm.*, *loc. cit.* p. 159), who sees in all this only a primeval place of assemblage for the worship of Zeus, is so far struck by the general likeness to a theatre that he suggests that there may have been choral-dances on the orchestra-like area. Now the rectangular top of the block that surmounts the projecting step-

structure—*βῆμα* as we may fairly call it—was 3 mètres (= 10 Graeco-Roman feet) above the level of the place of assembly. Suppose, then, that the Athenians were accustomed to their orators speaking from an elevation of ten feet, what more natural than that the height of the *βῆμα* should condition the height of the Aeschylean stage, — should give, in short, its minimum elevation ?

But much difficulty has been found in supposing the chorus to speak to the actors from the depth of ten or twelve feet. Does the chorus, as a body, do this to any great extent ? If we look into Aeschylus, we shall find various devices for drawing the chorus, or rather, it appears, more particularly the leader of the chorus (*κορυφαῖος*), to a position near the actor, when there is to be any dialogue between the two portions of the company. The *Suppliants* of Aeschylus furnishes abundant illustration of this. Such a structure as that of the steps, platform, and *βῆμα* of the Pnyx should seem most perfectly to meet all the requirements of the case, and to solve the question as to the method of communication between chorus and actors. Such a structure, if made of wood, could

be placed before the *προσκήνιον* as occasion required. The coryphaeus might, if necessary, mount to the *βῆμα* proper, the rest of the chorus gather on the platform and steps. Thus we have a compromise between the *thymele* (*θυμέλη*) as understood by Wieseler and other scholars (a hypothetical temporary platform set especially for the chorus, intermediate in height between the level of the orchestra and the top of the pro-scenium-wall), and the theory of a straight flight of steps connecting *ὀρχήστρα* and *λογεῖον*. If we adopt the theory of a wooden *βῆμα*, we can read in a new light the early plays of Aeschylus, and comprehend more adequately their stage-setting. Indeed, the writer was led to this idea of the *βῆμα*, not by studying the remains of the Pnyx, but by examining the *Suppliants* of Aeschylus, and endeavouring to form an adequate conception of the sort of setting demanded by the situations.

Dr. Dörpfeld urges, as an objection to a flight of steps before the *προσκήνιον*, that such a structure would be in the way of the chorus, inasmuch as it would have to be at least 15 feet long. The entire structure of the *βῆμα* of the Pnyx projects 20 ft. 9 in.; but if we assume, as

above, that the body of the chorus could easily gather upon the lower platform of the *βῆμα*, when it was desirable that they come into closer contact with the actors, the objection urged against steps on account of the space thus occupied in the *ὀρχήστρα* is largely invalidated.

As to the number of stage-doors requisite to the performance of an Attic tragedy, it has been urged by Dörpfeld and his followers that the single door found in the middle of the *προσκήνια* of extant Greek theatres (that of Megalopolis forms a striking exception in having no door in the *προσκήνιον*: see *Journal of Hellenic Studies*, Supplementary Papers, i. 1890-91) was that used for the entrances and exits of actors to and from the palace or the like that formed the background. Accordingly the statements of Vitruvius and Pollux (see Haigh, *The Attic Theatre*, p. 174, note 4) about three doors in the *σκηνή*—a middle or chief door for the more prominent personages, and two side-doors representing entrances to guests' apartments or the like—are condemned by the advocates of a stageless theatre as based on error. Let us see now whether we do not find in the plays themselves ample support, if not necessity, for the presence of more

than one door, and hence, by consequence, for the elevated stage.

In the *Alcestis*, as pointed out in the note on v. 545, Admetus directs a servant to take Heracles into 'guest-chambers (*ξενῶνας*) outside of the main apartments of the palace' (*δωμάτων ἐξωπίους*). It seems clear from the other passages in which Euripides makes use of the word *ἐξώπιος* that he intended it to be understood in the sense of 'outside of,' 'external to,' from the point of view adopted by the speaker (see *Med.* 624 *χρονίζων δωμάτων ἐξώπιος*, *Suppl.* 1038 *sq.* *ἢ δόμων ἐξώπιος βέβηκε*). Now this scene in the *Alcestis* is perfectly intelligible (together with the reference to the *θύραι μέταυλοι*) if we suppose the *ξενῶνες* to be represented, as Pollux says they were, by a side-door opening upon the stage. Of course, the 'doors between the courts' are supposed to be within the palace.

A further support of this view is the subsequent appearance of the servant and Heracles, who may well enough be shown at the side-door of separate guests' apartments in the wing, as we should say, of the palace. This is motived by the servant's desire to air his feelings. His

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absence naturally provokes the excited guest to pursuit. Such an appearance upon the stage is, of course, only a crude substitute for the exhibition of an interior by means of shifting scenery. (The *ἐκκύκλημα* may have been used, though it is not necessary here.) While, as has been said, such an appearance would be natural, or at least tolerable, just outside the guest-chamber, it would be intolerable were we to assume that the servant and guest had to pass through the length of the house. Indeed, the most fatal objection to the whole theory of the use of but one door in this play is that Heracles was to be kept in ignorance of the real state of affairs and altogether apart from the mourning which was going on in the main-palace over the corpse of Alcestis.

In view of all this, I have no hesitation in saying that the *Alcestis*, as written, could not have been adequately represented without at least two doors in the back-scene—whether we call the latter *σκηνή* or *προσκήνιον*. We find the same state of affairs in the *Medea*, when the nurse hurries the children 'into the house' (*σπεύδετε θᾶσσον δώματος εἴσω*, v. 100) on hearing the cry of Medea from within. Surely

they would not be told to run into the very arms of the person they are studiously to avoid, but would rather be directed to separate rooms indicated scenically by a side-door. Again a side-door representing the priestess's quarters seems to be required in the *Tauric Iphigenia*, as well as in the opening scene of Aeschylus' *Eumenides*. Of course, the use of the *πάροδοι* in such cases is quite out of the question.

[In addition to Albert Müller, *Lehrbuch der Griechischen Bühnenalterthümer*, Freiburg i. B., 1886 (K. F. Hermann's *Lehrbuch der Gr. Antiquitäten*, vol. iii. pt. 2), A. E. Haigh, *The Attic Theatre*, Oxford, 1889, and the article "Theatergebäude" in Baumeister's *Denkmäler*, vol. iii., the reader should consult U. von Wilamowitz-Moellendorff, "Die Bühne des Aeschylos" in *Hermes*, vol. xxi. 1886, and B. Todt, "Nocheinmal die Bühne des Aeschylos" in *Philologus*, vol. xlviii. 1889 (the latter of these two articles a most brilliant refutation of the former); also Edward Capps, "The Greek Stage according to the Extant Dramas" (*Transactions of the American Philological Association*, 1891), and John Pickard, "The Relative Position of Actors and Chorus in the Greek Theatre of the Fifth Century B.C." (*Am. Journ. of Philology*, vol. xiv. nos. 1-3). The former of the two monographs last mentioned, both of which adopt the Dörpfeldian theory, is especially rich in citations of the literature of the subject, which is also discussed in *Philologus*, 6th Supplement, 1892, by Albert Müller, "Die neueren Arbeiten auf dem Gebiete des Gr. Bühnenwesens." For the results of the most recent excavations in Greek theatres see *American Journal of Archaeology*, vols. v. and vii. (also vol. viii. no. 3), and

Journal of Hellenic Studies, Supplementary Papers i., 1890-91 (the Appendix A, "A Plea for Vitruvius," pp. 92-96, is especially timely and valuable).]

VI

The Text.

The great critical edition of Euripides by Adolf Kirchhoff (2 vols., Berlin, 1855) marks an era in the study of the text of our poet's extant dramas. Kirchhoff distinguished two classes of Euripidean MSS.: the one representing an ancient edition of nine plays (*Hecuba*, *Orestes*, *Phoenissae*, *Medea*, *Hippolytus*, *Alcestis*, *Andromache*, *Troades*, [*Rhesus*]); the other, an edition of nineteen plays. To the MSS. of the former class, especially to *Codex Marcianus* 471 (A), in the library of St. Mark at Venice, and *Codex Vaticanus* 909 (B), in the library of the Vatican, both written in the twelfth century, Kirchhoff gave much greater weight than to those of the second class. The chief representatives of this are two: *Codex Laurentianus* (called by Kirchhoff *Florentinus*) 32, 2, and *Codex Palatinus* 287, the former preserved in the Laurentian Library at Florence, the latter in the library of the Vatican. According to Wilamowitz-Moellendorff (*Analecta Euripidea*, Berlin, 1875), these MSS. are both

directly derived from a lost MS., written not earlier than the twelfth century. From this the *Codex Laurentianus* was copied early in the fourteenth century, the *Codex Palatinus* towards the end of the same century (*op. cit.* pp. 3-9).

That Kirchhoff erred in assigning too great weight to the MSS. of the former class should be evident to any attentive and unbiassed reader of his *apparatus criticus*. Nauck in his *Euripidcische Studien* (two parts, St. Petersburg, 1859 and 1862) has occasion to notice the superiority of the readings of the Palatine and Laurentian MSS., *e.g.* at ii. p. 63 (on *Alc.* 482). Wilamowitz-Moellendorff (*op. cit.* p. 2, note 2) says: "In Alcestide et aliquotiens in Troadibus codicibus PC [Palatine and Laurentian, Kirchhoff's *BC*] vere fidem a Kirchhoffio derogatam restituit Nauckius." Rudolf Prinz in the preface to his valuable critical edition of the *Medea* (Leipsic, 1878) says (p. ix.): "Pretium duarum classium non prorsus par est, cum numerus vitiorum et interpolationum primae classis minor sit, sed secunda classis non multo deterior ac nequaquam hercle contemnenda est."

In endeavouring to establish, as far as lay in my power, the text of the present play, and to

present an accompanying selection of the more important and instructive variant readings of the MSS., I have used as a necessary basis the *apparatus criticus* of Kirchhoff and, as a corrective and supplement thereto, that of Prinz in his critical edition of the *Alcestis* (Leipsic, 1879; a valuable notice of this by N. Wecklein is to be found in *Neue Jahrbücher für Philologie*, 1879, pp. 657-661). In designating the MSS. in the Critical Notes I have followed the system adopted by the latter scholar. This is sufficiently explained in the following table.

B = Cod. Vaticanus 909 (B^1 = the first hand; b = the second hand).

S = the ascertainable reading of the lost archetype of the following two MSS.:

L = Cod. Laurentianus 32, 2 (L^1 = first hand; l = second and third hands).

P = Cod. Palatinus 287 (P^1 = first hand; p = a more recent hand).

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a = Cod. Parisinus 2713 (a^1 = first hand; a^2 = second hand; a^3 = several later hands).

[This is an elegantly written vellum MS. of the thirteenth century. Kirchhoff (vol. i. pp. v.-vi.) ranks it among the representatives of a Byzantine grammarian's edition of the text of his first class.]

C = Cod. Havniensis 417.

[At Copenhagen. Kirchhoff places it in his first class. Wilamowitz-Moellendorff (*op. cit.* p. 2, note 2) makes light of it ("arbitror librum illum omni auctoritate carere"), but it sometimes contains the right reading.]

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c = Cod. Laurentian. 31, 10.

d = Cod. Laurentian. 31, 15.

[These are classed by Kirchhoff (vol. i. pp. vi.-vii.) with *Cod. Parisin.* 2713 (a), from which they differ but slightly (see Prinz's preface to the *Alcestis*). They are cited in my notes on v. 427.]

H = Cod. Harleianus 5743.

[A late MS. in the British Museum, classed by Kirchhoff with L and P. Of the *Alcestis* it contains only vv. 1029 to the end. (See Paley's *Euripides*, vol. iii. pref. p. xx.) This MS. is cited on v. 1037.]

The abbreviation rell. (Prinz r.) = the other MSS. (with reference only to B, S, and a).

The text of the *Alcestis* derived from these sources is a good text, as texts of the Greek dramatists go, but often needs external aid. It is impossible consistently to follow any one of our Euripidean MSS. to the exclusion of the others, and we sometimes obtain the true reading from a quotation handed down in the writings of some other ancient author. It must be said, however, that the combined testimony of L and P is very valuable. Were it not for these two MSS. we should be left without any traditional authority for the true reading of a considerable number of passages in the *Alcestis*. Partisanship in the matter of MSS., such as that displayed by the great Kirchhoff, cannot but be detrimental to a sound study of ancient texts.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΑΠΟΛΛΩΝ
ΘΑΝΑΤΟΣ
ΧΟΡΟΣ
ΘΕΡΑΠΑΙΝΑ
ΑΛΚΗΣΤΙΣ
ΑΔΜΗΤΟΣ
ΕΥΜΗΛΟΣ
ΗΡΑΚΛΗΣ
ΦΕΡΗΣ
ΘΕΡΑΠΩΝ

But two actors (*ὑποκριταί*) were required for this play, the protagonist (*πρωταγωνιστής*) taking the parts of Apollo, Alcestis, Pheres, and Heracles; the deuteragonist (*δευτεραγωνιστής*) those of Death, Admetus, and the servants. In the closing act (*ἔξοδος*) the part of the silent Alcestis was taken by a supernumerary,—in other words, Alcestis is here a *κωφὸν πρόσωπον* (*muta persona*). Eumelus's part (v. 394 *sqq.*) was a *παραχορήγημα*, the boy who represented Eumelus not being reckoned among the actors proper. (See Haigh's *Attic Theatre*, p. 212.)

ΥΠΟΘΕΣΙΣ

Ἀπόλλων ᾐτήσατο παρὰ τῶν Μοιρῶν ὅπως ὁ Ἄδμητος τελευτᾶν μέλλων παράσχῃ τὸν ὑπὲρ ἑαυτοῦ ἑκόντα τεθνηξόμενον, ἵνα ἴσον τῷ προτέρῳ χρόνον ζήσῃ. καὶ δὴ Ἄλκηστις ἡ γυνὴ τοῦ Ἀδμήτου ἐπέδωκεν ἑαυτήν, οὐδετέρου τῶν γονέων θελήσαντος ὑπὲρ τοῦ παιδὸς ἀποθανεῖν. μετ' οὐ πολὺ δὲ ταύτης τῆς συμφορᾶς γενομένης Ἡρακλῆς παραγενόμενος καὶ μαθὼν παρά τινος θεράποντος τὰ περὶ τὴν Ἄλκηστιν ἐπορεύθη ἐπὶ τὸν τάφον καὶ τὸν Θάνατον ἀποστῆναι ποιήσας ἐσθῆτι καλύπτει τὴν γυναῖκα, τὸν δὲ Ἄδμητον ἠξίου λαβόντα αὐτὴν τηρεῖν· εἰληφέναι γὰρ αὐτὴν πάλης ἆθλον ἔλεγε. μὴ βουλομένου δὲ ἐκείνου ἔδειξεν ἣν ἐπένθει.

Ἄλκηστις ἡ Πελίου θυγάτηρ ὑπομείνασα ὑπὲρ τοῦ ἰδίου ἀνδρὸς τελευτῆσαι, Ἡρακλέους ἐπιδημήσαντος ἐν τῇ Θετταλίᾳ διασῴζεται, βιασαμένου τοὺς χθονίους θεοὺς καὶ ἀφελομένου τὴν γυναῖκα. παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία.

τὸ δρᾶμα ἐποιήθη ιζ. ἐδιδάχθη ἐπὶ Γλαυκίνου ἄρχοντος ὀλ<υμπιάδος πε ἔτει β>. πρῶτος ἦν Σοφοκλῆς, δεύτερος Εὐριπίδης Κρήσσαις, Ἀλκμέωνι

τῷ διὰ Ψωφῖδος, Τηλέφῳ, Ἀλκήστιδι. Ἰσίδ- ἐχορήγει. τὸ δὲ δρᾶμα κωμικωτέραν ἔχει τὴν καταστροφήν.

ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Φεραῖς μιᾷ πόλει τῆς Θετταλίας. ὁ δὲ χορὸς συνέστηκεν ἐκ τινων πρεσβυτῶν ἐντοπίων, οἳ καὶ παραγίνονται συμπαθήσοντες ταῖς Ἀλκήστιδος συμφοραῖς. προλογίζει δὲ Ἀπόλλων.

τὸ δὲ δρᾶμά ἐστι σατυρικώτερον ὅτι εἰς χαρὰν καὶ ἡδονὴν καταστρέφει. παρὰ τοῖς τραγικοῖς ἐκβάλλεται ὡς ἀνοίκεια τῆς τραγικῆς ποιήσεως ὅ τε Ὀρέστης καὶ ἡ Ἄλκηστις, ὡς ἐκ συμφορᾶς μὲν ἀρχόμενα, εἰς εὐδαιμονίαν <δὲ> καὶ χαρὰν λήξαντα, <ἅ> ἐστι μᾶλλον κωμῳδίας ἐχόμενα.

The text of the *ὑπόθεσις* here given follows Dindorf and Schwartz in their editions of the Euripidean Scholia. The first paragraph is ascribed in one important MS. (L) to Dicaearchus, apparently the celebrated pupil of Aristotle. (See Wilamowitz-Moellendorff, *Euripides Herakles*, I. pp. 112, 133.) The remainder reproduces, with some inexactness, the introductory note of Aristophanes of Byzantium (librarian at Alexandria, third cent. B.C.), the first editor of the Greek tragedians. His notes on the date of the play, etc., are probably based on Aristotle's lost Διδασκαλίαι ('Annals of the Drama'), which, in turn, was derived from the inscribed records of the dramatic contests at Athens. (See the fragments of such inscriptions in Haigh's *Attic Theatre*, App. B.)—*παρ' οὐδετέρῳ κεῖται ἡ μυθοποιία*: 'the story is not found (as subject) in either (Aeschylus or Sophocles).' A reference to the works of the other great tragedians as preserved in the Alexandrian library and edited by Aristophanes. The same note occurs in the *ὑποθέσεις* of the *Medea* and the *Orestes*, where Aristophanes' name appears. For the case of recurrence of a subject see Aristophanes' introductory note to the *Phoenissae*.—*τὸ δρᾶμα ἐποιήθη ιζ*: 'the drama was made seventeenth,' *i.e.*, apparently, this play belonged to the seventeenth group (in point of time) of plays brought out by Euripides. The Γένος Εὐριπίδου gives Ol. 81, 1 (455 B.C.) as the date of Euripides' first appearance: the *Alcestis* (see below) was brought

out in 438 B.C. The *difference* between these dates is 17. The setting down of this instead of 18 is a mere carelessness, such a slip as might easily be made by a modern writer.—*ὀλ<υμπιάδος πε ἔτει β>*: restored by Dindorf for *τὸ λ* of the MS. Glaucinus was archon from 439 B.C. (summer) to 438 B.C. (summer). Hence the *Alcestis* appeared in the spring of 438 B.C.—*πρῶτος—δεύτερος*: referring to the decision of the judges in the dramatic contest.—*Ἀλκμέωνι τῷ διὰ Ψωφίδος*: so called to distinguish it from another play of the same name, *Ἀλκμέων ὁ διὰ Κορίνθου*.—*Ἰσίδ<ωτος?> ἐχορήγει*: 'Isid<otus?> supplied the funds for the production of the plays.' The MSS. read *εἰσιδ' ἐχορηγοί* and *εἰσὶ δὲ . . . χορηγοί*, placing the words after *προλογίζει δὲ Ἀπόλλων*. The transposition is Dindorf's, who would read the proper name *Ἰσίδοτος* or *Ἰσόδοτος*.—*προλογίζει δὲ Ἀπόλλων*: 'the opening speech (*πρόλογος* in the more ancient sense) is spoken by Apollo.'—Schwartz strikes out *παρὰ τοῖς τραγικοῖς* (there is a variant reading *π. τῶν τραγικῶν*, altered by Nauck to *π. τ. γραμματικῶν*) and inserts *<καὶ>* before *ἐκβάλλεται*. At the end of the *ὑπόθ.* he adds *<πολλὰ δὲ τοιαῦτα παρὰ τοῖς τραγικοῖς>*. Cf. the *ὑπόθεσις* of the *Orestes* and Hermann's preface to the *Cyclops*, p. x.

If in writing the opening words of the second paragraph of this *ὑπόθεσις* the author had in mind, as seems not improbable, *Alc.* 82-85 (*τοῦ ἰδίου ἀνδρὸς = πόσιν αὐτῆς*), then *Ἄλκηστις ἡ Πελίου θυγάτηρ* supports the emendation *θυγάτηρ* for *παῖς* in v. 82.

ΕΥΡΙΠΙΔΟΥ ΑΛΚΗΣΤΙΣ

ΑΠ. Ὦ δῶματ' Ἀδμήτει', ἐν οἷς ἔτλην ἐγὼ
θῆσσαν τράπεζαν αἰνέσαι θεὸς περ ὤν·
Ζεὺς γὰρ κατακτὰς παῖδα τὸν ἐμὸν αἴτιος
Ἀσκληπιόν, στέρνοισιν ἐμβαλὼν φλόγα·
οὗ δὴ χολωθεὶς τέκτονας Διου πυρὸς
κτείνω Κύκλωπας, καί με θητεύειν πατὴρ
θνητῷ παρ' ἀνδρὶ τῷνδ' ἄποιν' ἠνάγκασεν·
ἐλθὼν δ' ἐς αἶαν τήνδ' ἐβουφόρβουν ξένῳ,
καὶ τόνδ' ἔσωζον οἶκον ἐς τόδ' ἡμέρας·
ὁσίου γὰρ ἀνδρὸς ὅσιος ὢν ἐτύγχανον,
παιδὸς Φέρητος, ὃν θανεῖν ἐρρυσάμην,
Μοίρας δολώσας· ἦνεσαν δέ μοι θεαὶ
Ἄδμητον ἄδην τὸν παραυτίκ' ἐκφυγεῖν,
ἄλλον διαλλάξαντα τοῖς κάτω νεκρόν·
πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους

Critical Notes.

[For the references to MSS. in the following Critical Notes see Introduction VI.]

8. δὲ γαῖαν MSS., **δ' ἐς αἶαν** Athenagoras, *Legat. pro Christ.*, p. 25 Steph. I prefer, with Wakefield, the latter reading.

16. πατέρα γεραιάν θ' ἥ σφ' ἔτικτε μητέρα MSS. Monk suggests τε γραῖάν, but seeks to defend the vulgate, as does also Hermann.

οὐχ ἡῦρε, πλὴν γυναικός, ὅστις ἤθελε
θανὼν πρὸ κείνου μηκέτ' εἰσορᾶν φάος·
ἡ νῦν κατ' οἴκους ἐν χεροῖν βαστάζεται
ψυχορραγοῦσα· τῇδε γάρ σφ' ἐν ἡμέρᾳ
θανεῖν πέπρωται καὶ μεταστῆναι βίου·
ἐγὼ δέ, μὴ μίασμά μ' ἐν δόμοις κίχῃ,
λείπω μελάθρων τῶνδε φιλτάτην στέγην.
ἤδη δὲ τόνδε Θάνατον εἰσορῶ πέλας,
ἱερέα φθινόντων, ὅς νιν εἰς Ἅιδου δόμους
μέλλει κατάξειν· ξύμμετρος δ' ἀφίκετο,
φρουρῶν τόδ' ἦμαρ ᾧ θανεῖν αὐτὴν χρεών.

ΘΑ. ἆ ἆ·
τί σὺ πρὸς μελάθροις ; τί σὺ τῇδε πολεῖς,
Φοῖβ' ; ἀδικεῖς αὖ τιμὰς ἐνέρων ;
οὐκ ἤρκεσέ σοι μόρον Ἄδμήτου

Nauck (*Euripideische Studien*, ii. 49) prefers καὶ πατέρα to Monk's suggestion, if the v. be retained. In his text he brackets the v. W. Dindorf and others reject it. See further Crit. Appendix.

17 sq. ἥτις—θανεῖν MSS., **ὅστις—θανὼν** Reiske. ὅστις was corrupted either by loss of ὅσ-, which was afterwards wrongly supplied, or by assimilation to the gender of γυναικός. θανὼν was assimilated to θανεῖν in v. 21. (According to Matthiae, the same emendation was made independently by Markland.)—μηδ' ἔτ' C, **μηκέτ'** rell.

23. **τῶνδε φιλτάτην** Schol. ad *Hipp.* 1437, τήνδε φιλτάτην S, τῶνδε φιλτάτων Ba.

25. ἱερῆ MSS. (except L, which has ερέα written over ερῆ by the first hand). The form ἱερῆ occurs in Doric inscriptions, though of a later date (see Dittenberger, *Sylloge*, 369, 24 ; 388, 5 and 96 ; 448, 16). There is no authority for the contraction -ῆ in the acc. sing. of nouns in -εύς in Attic (see Meisterhans, *Gramm. der Att. Inschriften*, ed. 2, p. 109). Monk introduced **ἱερέα** into the text here. —θανόντων MSS., em. Wecklein (*Neue Jahrbb.*, 1879, p. 660).

26. **σύμμετρος** P, συμμέτρως rell. Cf. Nauck, *Eur. Studd.* ii. 49.

After v. 30 the MSS., except P, insert the v. ἀφυρίζόμενος καὶ καταπαύων, condemned by Nauck (*Eur. Studd.* ii. 50), without knowledge of its omission in P, as made up of two glosses. See further Crit. Appendix.

διακωλῦσαι, Μοίρας δολίῳ
σφήλαντι τέχνῃ· νῦν δ' ἐπὶ τῇδ' αὖ
χέρα τοξήρη φρουρεῖς ὁπλίσας,
ἥ τόδ' ὑπέστη πόσιν ἐκλύσασ'
αὐτὴ προθανεῖν Πελίου παῖς ;

ΑΠ. θάρσει· δίκην τοι καὶ λόγους κεδνοὺς ἔχω.
ΘΑ. τί δῆτα τόξων ἔργον, εἰ δίκην ἔχεις ;
ΑΠ. ξύνηθες αἰεὶ ταῦτα βαστάζειν ἐμοί.
ΘΑ. καὶ τοῖσδέ γ' οἴκοις ἐκδίκως προσωφελεῖν ;
ΑΠ. φίλου γὰρ ἀνδρὸς συμφοραῖς βαρύνομαι.
ΘΑ. καὶ νοσφιεῖς με τοῦδε δευτέρου νεκροῦ ; (gen. περαν)
ΑΠ. ἀλλ' οὐδ' ἐκεῖνον πρὸς βίαν γ' ἀφειλόμην.
ΘΑ. πῶς οὖν ὑπὲρ γῆς ἐστι κοὐ κάτω χθονός ;
ΑΠ. δάμαρτ' ἀμείψας, ἣν σὺ νῦν ἥκεις μέτα.
ΘΑ. κἀπάξομαί γε νερτέραν ὑπὸ χθόνα.
ΑΠ. λαβὼν ἴθ'· οὐ γὰρ οἶδ' ἂν εἰ πείσαιμί σε—
ΘΑ. κτείνειν γ' ὃν ἂν χρῇ ; τοῦτο γὰρ τετάγμεθα.
ΑΠ. οὔκ, ἀλλὰ τοῖς μέλλουσι θάνατον ἐμβαλεῖν.
ΘΑ. ἔχω λόγον δὴ καὶ προθυμίαν σέθεν.
ΑΠ. ἔστ' οὖν ὅπως Ἄλκηστις εἰς γῆρας μόλοι ;
ΘΑ. οὐκ ἔστι· τιμαῖς κἀμὲ τέρπεσθαι δόκει.
ΑΠ. οὔ τοι πλέον γ' ἂν ἢ μίαν ψυχὴν λάβοις.

34. σφήλαντα seems more natural here.
37. **αὐτὴ** a, αὐτὴν rell.
38. τε (for **τοι**) S.
41. **ἐκδίκως** S, ἐνδίκως rell.
44. πρὸς βιαν (βία S) σ' MSS. (See Explan. Notes.)
45. κατὰ χθονός P.
47. **νερτέραν** PL, νερτέρων rell.
48. πείσοιμι B.
49. **γ' ὃν** B, ὃν rell.
51. γε (for **δὴ**) S.

ΘΑ. *νέων φθινόντων μεῖζον ἄρνυμαι γέρας.*
ΑΠ. *κἂν γραῦς ὄληται, πλουσίως ταφήσεται.*
ΘΑ. *πρὸς τῶν ἐχόντων, Φοῖβε, τὸν νόμον τίθης;*
ΑΠ. *πῶς εἶπας; ἀλλ' ἢ καὶ σοφὸς λέληθας ὤν.*
ΘΑ. *ὠνοῖντ' ἂν οἷς πάρεστι γηραιοὶ θανεῖν.*
ΑΠ. *οὐκ οὖν δοκεῖ σοι τήνδε μοι δοῦναι χάριν;*
ΘΑ. *οὐ δῆτ'· ἐπίστασαι δὲ τοὺς ἐμοὺς τρόπους.*
ΑΠ. *ἐχθρούς γε θνητοῖς καὶ θεοῖς στυγουμένους.*
ΘΑ. *οὐκ ἂν δύναιο πάντ' ἔχειν ἃ μή σε δεῖ.*
ΑΠ. *ἢ μὴν σὺ κλαύσῃ, καίπερ ὠμὸς ὤν, ἄγαν·*
τοῖος Φέρητος εἶσι πρὸς δόμους ἀνήρ,
Εὐρυσθέως πέμψαντος ἵππειον μέτα
ὄχημα Θρῄκης ἐκ τύπων δυσχειμέρων,
ὃς δὴ ξενωθεὶς τοῖσδ' ἐν Ἀδμήτου δόμοις
βίᾳ γυναῖκα τήνδε σ' ἐξαιρήσεται·
κοὔθ' ἡ παρ' ἡμῶν σοι γενήσεται χάρις
δράσεις θ' ὁμοίως ταὐτ', ἀπεχθήσῃ δ' ἐμοί.

55. κλέος (for **γέρας**) S.

59. **ὠνοῖντ' ἄν** L, ὄναιντ' ἄν l, ὤναιντ' ἄν Pa, ὄνοιντ' ἄν B. The first reading is abundantly supported by the context: on the basis of that of B, which he naturally preferred (owing to his bias in favour of BC), Kirchhoff declared that the "antiqua et genuina lectio" was ὄναιντ' ἄν. It is also preferred by Prinz.—The MSS. all agree in reading γηραιοὺς where I have given **γηραιοί**. In reading **οἷς** for οὕς I follow S. The sense should certainly be "emerent, quibus opes sunt, se senes mori," though Hermann (reading γηραιοὺς) thought it rather "grandaevos mori, quos vivere cupiunt, sive semet ipsos, sive quos amant alios." See further Explan. Notes.

64. παύσῃ MSS., πείσει F. W. Schmidt, followed by Nauck and Prinz. I have given **κλαύσῃ**, believing the MS. reading to have arisen from a combination of this word with a gloss πείσῃ.

71. I have followed Monk in writing **δ'** after **ἀπεχθήσῃ**, against the better MSS. Nauck, Kirchhoff, and Prinz, following W Dindorf, would reject vv. 70 and 71.

ΘΑ. *πόλλ' ἂν σὺ λέξας οὐδὲν ἂν πλέον λάβοις·*
ἡ δ' οὖν γυνὴ κάτεισιν εἰς Ἅιδου δόμους.
στείχω δ' ἐπ' αὐτήν, ὡς κατάρξωμαι ξίφει·
ἱερὸς γὰρ οὗτος τῶν κατὰ χθονὸς θεῶν
ὅτου τόδ' ἔγχος κρατὸς ἁγνίσῃ τρίχα.
ΧΟ. *τί ποθ' ἡσυχίᾳ πρόσθεν μελάθρων;*
τί σεσίγηται δόμος Ἀδμήτου;
ἀλλ' οὐδὲ φίλων πέλας <ἔστ'> οὐδείς,
ὅστις ἂν εἴποι πότερον φθιμένην
χρὴ βασίλειαν πενθεῖν, ἢ ζῶσ'
ἔτι φῶς λεύσσει Πελίου θυγάτηρ
Ἄλκηστις, ἐμοὶ πᾶσί τ' ἀρίστη
δόξασα γυνὴ
πόσιν εἰς αὐτῆς γεγενῆσθαι.
κλύει τις ἢ στεναγμὸν ἢ στρ.
χειρῶν κτύπον κατὰ στέγας
ἢ γόον ὡς πεπραγμένων;
οὐ μὰν οὐδέ τις ἀμφιπόλων
στατίζεταί ἀμφὶ πύλας.
εἰ γὰρ μετακύμιος ἀτάς,

86-92 = 98-104.

79. <**ἔστ'**> was inserted by Monk: cf. Nauck, *Eur. Studd.* ii. 50 *sq.*

81. **χρὴ βασίλειαν πενθεῖν** Nauck for βασ. πενθεῖν χρὴ (*Eur. Studd.* ii. 50 *sq.*).

82. Πελίου παῖς MSS., w. τόδε after φῶς. I have thought best to drop τόδε and read **Π. θυγάτηρ** (cf. 435), believing that Π. παῖς owes its origin to v. 37. Nauck's Πελίου τόδε παῖς gives a very harsh order of words. (Dindorf also suggests θυγάτηρ.)

86 sqq. I have deemed it best to mark divisions of the Chorus simply by the παράγραφος. See further Explan. Notes.

87. χερῶν MSS., **χειρῶν** Nauck.

90. στατίζετ' MSS., corr. Hermann.

. ὦ Παιάν, φανείης.
— οὔ τἂν φθιμένης γ' ἐσιώπων. σύστ.
— νέκυς ἤδη.
— οὐ δὴ φροῦδός γ' ἐξ οἴκων.
— πόθεν ; οὐκ αὐχῶ. τί σε θαρσύνει ;
— πῶς ἂν ἐρῆμον
τάφον Ἄδμητος
κεδνῆς ἂν ἔπραξε γυναικός ;
— πυλῶν πάροιθε δ' οὐχ ὁρῶ ἀντ.
πηγαῖον ὡς νομίζεται
χέρνιβ' ἐπὶ φθιτῶν πύλαις.
— χαίτα τ' οὔτις ἐπὶ προθύροις
τομαῖος, ἃ δὴ νεκύων
πένθει πίτνει· οὐ νεολαία
δουπεῖ χεὶρ γυνάικῶν.
— καὶ μὴν τόδε κύριον ἦμαρ. ἀντισύστ.
— τί τόδ' αὐδᾷς ;
— ὦ χρή σφε μολεῖν κατὰ γαίας.
— ἔθιγες ψυχῆς, ἔθιγες δὲ φρενῶν.
— χρὴ τῶν ἀγαθῶν διακναιομένων
πενθεῖν ὅστις
χρηστὸς ἀπ' ἀρχῆς νενόμισται.

93-97 = 105-111.

92. *ἰώ* MSS., **ὦ** Matthiae.
93. *φθιμένας* MSS., corr. Monk. The Doricism is out of place here, cf. vv. 94-97 and 105-111.
96. I have thought a lacuna more probable after *ἐρῆμον* than before *πῶς* (with Kirchhoff).
100. **φθιτῶν** S, *φθιμένων* rell.
103. *πένθεσι* S. *-οὐδὲ* MSS., **οὐ** the Aldine ed. The error I conceive to be due to *ἃ δὴ νε-* in the preceding v.
107. *χρῆν* P.

— ἀλλ' οὐδὲ ναύκληρίαν στρ.
ἔσθ' ὅποι τις αἴας
στείλας ἢ Λυκίαν
εἴτ' ἐφ' ἕδρας ἀνύδρους 115
Ἀμμωνιάδας
δυστάνου παραλύσαι
ψυχάν· μόρος γὰρ ἀπότομος
πλάθει· θεῶν δ' ἐπ' ἐσχάραν 120
οὐκέτ' ἔχω τίνα μηλόθυτον πορευθῶ.
— μόνος δ' ἄν, εἰ φῶς τόδ' ἦν ἀντ.
ὄμμασιν δεδορκὼς
Φοίβου παῖς, προλιποῦσ'
ἦλθεν ἕδρας σκοτίους 125
Ἄιδα τε πύλας·
δμαθέντας γὰρ ἀνίστη,
πρὶν αὐτὸν εἶλε Διόβολον
πλῆκτρον πυρὸς κεραυνίου.
νῦν δὲ βίου τίν' ἔτ' ἐλπίδα προσδέχωμαι ; 130
— πάντα γὰρ ἤδη † τετέλεσται βασιλεῦσι †,

113-121 = 123-131.

114. Λευκίαν MSS., **Λυκίαν** Monk. Assimilation to *αἴας* was not unnatural to a scribe.
115 sq. *εἴτ' ἐπὶ τὰς ἀνύδρους Ἀμμωνιάδας ἕδρας* MSS. The text presents Nauck's excellent restoration (see *Eur. Studd.* ii. 52 *sq.*).
120. *ἰσχάραις* MSS., corr. Heiske.
121. *οὐκ ἔχω ἐπὶ* MSS., **οὐκέτ' ἔχω** Hartung.—*μηλοθύταν* MSS., **μηλόθυτον** Nauck (*Eur. Studd.* ii. 52 *sq.*, where at the head of p. 53, in the correction of this passage, *μηλοθύταν* is an error for *μηλόθυτον*).
125. *σεντίας* B. *ἀνύδρους* in v. 115 decides in favour of the masc. form.
130. *τίν' ἔτι βίου* B, *τίν' ἐπὶ βίου* a, *τίνα βίου* S. The text follows Hartung.
131. *προσδέχωμαι* MSS., corr. Musgrave.

πάντων δὲ θεῶν ἐπὶ βωμοῖς
αἱμόρραντοι θυσίαι πλήρεις,
οὐδ' ἔστι κακῶν ἄκος οὐδέν.
— ἀλλ' ἦδ' ὀπάδων ἐκ δόμων τις ἔρχεται
δακρυρροοῦσα· τίνα τύχην ἀκούσομαι ;
πενθεῖν μέν, εἴ τι δεσπόταισι τυγχάνει,
ξυγγνωστόν· εἰ δ' ἔτ' ἐστὶν ἔμψυχος γυνὴ
εἴτ' οὖν ὄλωλεν εἰδέναι βουλοίμεθ' ἄν.
ΘΕ. καὶ ζῶσαν εἰπεῖν καὶ θανοῦσαν ἔστι σοι.
ΧΟ. καὶ πῶς ἂν αὐτὸς κατθάνοι τε καὶ βλέποι ;
ΘΕ. ἤδη προνωπής ἐστι καὶ ψυχορραγεῖ.
ΧΟ. ὦ τλῆμον, οἵας οἷος ὢν ἁμαρτάνεις.
ΘΕ. οὔ πω τόδ' οἶδε δεσπότης, πρὶν ἂν πάθῃ.
ΧΟ. ἐλπὶς μὲν οὐκέτ' ἐστὶ σῴζεσθαι βίον ;
ΘΕ. πεπρωμένη γὰρ ἡμέρα βιάζεται.
ΧΟ. οὐκ οὖν ἐπ' αὐτῇ πράσσεται τὰ πρόσφορα ;
ΘΕ. κόσμος γ' ἑτοῖμος, ᾧ σφε συνθάψει πόσις.
ΧΟ. ἴστω νυν εὐκλεὴς γε κατθανουμένη
γυνή τ' ἀρίστη τῶν ὑφ' ἡλίῳ μακρῷ.
ΘΕ. πῶς δ' οὐκ ἀρίστη ; τίς δ' ἐναντιώσεται ;
τί χρὴ γενέσθαι τὴν ὑπερβεβλημένην
γυναῖκα ; πῶς δ' ἂν μᾶλλον ἐνδείξαιτό τις
πόσιν προτιμῶσ' ἢ θέλουσ' ὑπερθανεῖν ;

132-134. Kirchhoff's theory of a series of lacunas here (see his ed. mai.) is not very probable in the form in which it is broached. Nauck believes that each of the three verses was mutilated at the end and wrongly restored (*Eur. Studd.* ii. 53). V. 132 is certainly monstrous, and the paroemiac in v. 133 is wrong. This is a case where anything like certain emendation seems impossible. See further Crit. Appendix.

135. **οὐδ'** S, ἀλλ' *οὐδ'* rell. (from the foll. v.).
145. *πάθοι* MSS., corr. Blomfield.
146. *σώσασθαι* S.
148. *ἐπ' αὐτοῖς* S.

καὶ ταῦτα μὲν δὴ πᾶσ' ἐπίσταται πόλις·
ἃ δ' ἐν δόμοις ἔδρασε θαυμάσῃ κλύων.
ἐπεὶ γὰρ ᾔσθεθ' ἡμέραν τὴν κυρίαν
ἥκουσαν, ὕδασι ποταμίοις λευκὸν χρόα
ἐλούσατ', ἐκ δ' ἑλοῦσα κεδρίνων δόμων
ἐσθῆτα κόσμον τ' εὐπρεπῶς ἠσκήσατο,
καὶ στᾶσα πρόσθεν ἑστίας κατηύξατο·
δέσποιν', ἐγὼ γὰρ ἔρχομαι κατὰ χθονός,
πανύστατόν σε προσπίτνουσ' αἰτήσομαι
τέκν' ὀρφανεῦσαι τἀμά, καὶ τῷ μὲν φίλην
ξύζευξον ἄλοχον, τῇ δὲ γενναῖον πόσιν·
μηδ', ὥσπερ αὐτῶν ἡ τεκοῦσ' ἀπόλλυμαι,
θανεῖν ἄωρους παῖδας, ἀλλ' εὐδαίμονας
ἐν γῇ πατρῴᾳ τερπνὸν ἐκπλῆσαι βίον.
πάντας δὲ βωμοὺς οἳ κατ' Ἀδμήτου δόμους
προσῆλθε κἀξέστεψε καὶ προσηύξατο,
πτόρθων ἀποσχίζουσα μυρσίνης φόβην,
ἄκλαυτος ἀστένακτος, οὐδὲ τοὐπιὸν κακὸν
μεθίστη χρωτὸς εὐειδῆ φύσιν.
κἄπειτα θάλαμον ἐσπεσοῦσα καὶ λέχος,
ἐνταῦθα δὴ ἐδάκρυσε καὶ λέγει τάδε·
ὦ λέκτρον, ἔνθα παρθένει' ἔλυσ' ἐγώ,

161. For *εὐπρεπῶς* Naber proposes (*Mnemos.* [*n.s.*], 10, p. 7) *ἐκπρεπῶς*—perhaps rightly.
167. *ἀπόλλυται* S.
172. *μυρσινῶν* S.
173. **ἄκλαυτος** L, the other MSS. *ἄκλαυστος*. I prefer, with Prinz, the former. See further Explan. Notes.
176. *δάκρυσε* MSS., *ἐδάκρυσε* Heath. I prefer here, as elsewhere, the full form.
178. The MSS. insert here *κορεύματ' ἐκ τοῦδ' ἀνδρός, οὗ θνήσκω πέρι*, a wretched verse which arose from an attempt to supply a substantive to *παρθένεια*. The word *κορεύματα* is senseless here, and *πέρι* is wrong for *ὕπερ*. See further Nauck, *Eur. Studd.* ii. 53 *sq.*

χαῖρ'· οὐ γὰρ ἐχθαίρω σ'· ἀπώλεσας δ' ἐμὲ
μόνην· προδοῦναι γάρ σ' ὀκνοῦσα καὶ πόσιν
θνήσκω· σὲ δ' ἄλλη τις γυνὴ κεκτήσεται,
σώφρων μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως.
κυνεῖ δὲ προσπίτνουσα, πᾶν δὲ δέμνιον
ὀφθαλμοτέγκτῳ δεύεται πλημμυρίδι.
ἐπεὶ δὲ πολλῶν δακρύων ἔσχεν κόρον,
στείχει προνωπὴς ἐκπεσοῦσα δεμνίων,
καὶ πολλὰ θαλάμων ἐξιοῦσ' ἐπεστράφη
κἄρριψεν αὐτὴν αὖθις ἐς κοίτην πάλιν.
παῖδες δὲ πέπλων μητρὸς ἐξηρτημένοι
ἔκλαιον· ἡ δὲ λαμβάνουσ' ἐς ἀγκάλας
ἠσπάζετ' ἄλλοτ' ἄλλον, ὡς θανουμένη.
πάντες δ' ἔκλαιον οἰκέται κατὰ στέγας
δέσποιναν οἰκτίροντες. ἡ δὲ δεξιὰν
προύτειν' ἑκάστῳ, κοὔτις ἦν οὕτω κακὸς
ὃν οὐ προσεῖπε καὶ προσερρήθη πάλιν.
τοιαῦτ' ἐν οἴκοις ἐστὶν Ἄδμήτου κακά·
καὶ κατθανών γ' ἂν ὤλετ', ἐκφυγὼν δ' ἔχει
τοσοῦτον ἄλγος, οὔποθ' οὗ λελήσεται.

ΧΟ. ἦ που στενάζει τοισίδ' Ἄδμητος κακοῖς,
ἐσθλῆς γυναικὸς εἰ στερηθῆναί σφε χρή;

ΘΕ. κλαίει γ' ἄκοιτιν ἐν χεροῖν φίλην ἔχων,

184. δεύετο S.

185. εἶχεν MSS. The aorist is more natural, the corruption common.

187. θάλαμον MSS., em. Nauck (*Eur. Studd.* ii. 55).

190. ἐν ἀγκάλαις S.

197. κατθανών τ' MSS. γ' seems demanded by the sense. It was introduced in the second Hervagian edition.

198. οὔποτ' οὐ La, οὐ ποτ' οὐ BL¹, οὔ ποτ' οὐ a², δέποτε P; corr. Nauck.

καὶ μὴ προδοῦναι λίσσεται, τἀμήχανα
ζητῶν· φθίνει γὰρ καὶ μαραίνεται νόσῳ,
παρειμένη δέ, χειρὸς ἄθλιον βάρος
. . . . . .
ὅμως δέ, καίπερ σμικρὸν ἐμπνέουσ' ἔτι,
βλέψαι πρὸς αὐγὰς βούλεται τὰς ἡλίου.
ἀλλ' εἶμι καὶ σὴν ἀγγελῶ παρουσίαν·
οὐ γάρ τι πάντες εὖ φρονοῦσι κοιράνοις,
ὥστ' ἐν κακοῖσιν εὐμενεῖς παρεστάναι,
σὺ δ' εἶ παλαιὸς δεσπόταις ἐμοῖς φίλος.

ΧΟ. ἰὼ Ζεῦ, τίς ἂν πῶς πόρος πᾷ στρ.
γένοιτ' ἂν τύχας ἃ πάρεστιν τυράννοις;
ἔξεισί τις; ἢ τέμω τρίχα,
καὶ μέλανα στολμὸν πέπλων

213-225 = 226-237.

204 sq. I follow Elmsley, Kirchhoff, and Prinz in indicating the loss of a v. between 204 and 205. See further Crit. Appendix.

207 sq. The MSS. insert here *ὡς οὔποτ' αὖθις, ἀλλὰ νῦν πανύστατον | ἀκτῖνα κύκλον θ' ἡλίου προσόψεται*. Valckenaer first rejected these vv. on the ground that they had been taken from *Hec.* 411 *sq.* (w. change of *προσόψομαι* to *προσόψεται*). His verdict is justly accepted by the best critics. Hermann says: "Recte judicavit Valckenarius. Nam praeter parum venustam pene eorundem verborum repetitionem, etiam *προσόψεται* non recte dictum, quod esse debebat *προσοψομένη*."

213-243 are assigned by the MSS. (except L, which gives vv. 218-225 to the *θεράπαινα*) simply to the Chorus (ΧΟ.). I subdivide with Nauck (except at 238), but employ merely the paragraphos. See further Explan. Notes.

213. *ἂν πῶς πᾶ πόρος κακῶν* B, *ἄν πως * * L, *ἄν πως παῖ * P, *ἂν πᾶ* a. The text follows Nauck. *κακῶν* seems to have come from v. 221, where *κακῶν* stands over *πάρος γὰρ*, which is much like *πόρος πᾶι* in uncial letters.

214. *γένοιτο καὶ λύσις τύχας* MSS., corr. Nauck by dropping the gloss [*καὶ*] *λύσις* and adding the necessary *ἄν*. — *κοιράνοις* MSS., corr. Nauck. The error is due to *κοιράνοις* in v. 210; cf. the crit. note on v. 82.

ἀμφιβαλώμεθ' ἤδη ;
— δῆλα μέν, φίλοι, δῆλά γ', ἀλλ' ὅμως
θεοῖσιν εὐχώμεσθα· θεῶν γὰρ δύναμις μεγίστα.
— ὦναξ Παιάν,
ἔξευρε μηχανάν τιν' Ἀδμήτῳ κακῶν,
πόριζε δὴ πόριζε· καὶ πάρος γὰρ
τῷδ' ἐφηῦρες <τοῦτο>, καὶ νῦν
λυτήριος ἐκ θανάτου γενοῦ,
φόνιον δ' ἀπόπαυσον Ἄιδαν.
— παπαῖ φεῦ, ἰὼ παῖ Φέρητος, ἀντ.
<παπαῖ>, οἵ' ἔπραξας δάμαρτος στερηθείς.
— ἆρ' ἄξια καὶ σφαγᾶς τάδε,
καὶ πλέον ἢ βρύχῳ δέρην
οὐρανίῳ πελάσσαι ;
— τὰν γὰρ οὐ φίλαν ἀλλὰ φιλτάταν
γυναῖκα κατθανοῦσαν εἰν ἅματι τῷδ' ἐπόψει.
— ἰδοὺ ἰδού,

218. δῆλα δ' BC.
219. ἀ before δύναμις in all but B.
223. τοῦδ' ἐφεῦρες MSS. The words, with the following καί, Dindorf (followed by Kirchhoff) thought to be an old gloss, "sententiae fulciendae non metro explendo olim insertum" (Kirchh.). The text follows Hermann, who adopted Heath's τῷδ'. Hermann also inserted στέναξον in v. 235. Of course, all this is uncertain.
225. τ' (for δ') S.
226. παῖ παῖ φεῦ φεῦ ἰὼ ἰώ παῖ S, παπαῖ ὦ παῖ Ba, corr. Nauck, who also inserted παπαῖ in v. 227.
227. The MSS. insert σῆς, τῆς σῆς, or σᾶς after δάμαρτος.
228. **ἆρ'** is due to Hermann ; the MSS. give αι αι or αι αι αι αι, variously accented.
230. The double σ in πελάσσαι is due to Erfurdt.
232. **εἰν** (for ἐν) W. Dindorf, *metri gratia*.—τῳδε γ' ὄψει S (Γ read for Π).
233. **ἰδοὺ ἰδού** om. S.

ἦδ' ἐκ δόμων δὴ καὶ πόσις πορεύεται.
βόασον ὦ, στέναξον, ὦ Φεραία
χθών, <στέναξον> τὰν ἀρίσταν
γυναῖκα μαραινομέναν νόσῳ
χθόνιον κατὰ γᾶς παρ' Ἄιδαν.
— οὔποτε φήσω γάμον εὐφραίνειν
πλέον ἢ λυπεῖν, τοῖς τε πάροιθεν
τεκμαιρόμενος καὶ τάσδε τύχας
λεύσσων βασιλέως, ὅστις ἀρίστης
ἀπλακὼν ἀλόχου τῆσδ' ἀβίωτον
τὸν ἔπειτα χρόνον βιοτεύσει.
ΑΛ. Ἅλιε καὶ φάος ἀμέρας, στρ.
οὐράνιοί τε δῖναι νεφέλας δρομαίου,
ΑΔ. ὁρᾷ σὲ κἀμέ, δύο κακῶς πεπραγότας,
οὐδὲν θεοὺς δράσαντας ἀνθ' ὅτου θανῇ.
ΑΛ. γαῖά τε καὶ μελάθρων στέγαι ἀντ.
νυμφίδιοί τε κοῖται πατρίας Ἰωλκοῦ.
ΑΔ. ἔπαιρε σαυτήν, ὦ τάλαινα, μὴ προδῷς· 250
λίσσου δὲ τοὺς κρατοῦντας οἰκτῖραι θεούς.
ΑΛ. ὁρῶ δίκωπον ὁρῶ σκάφος, στρ.

244-247 = 248-251 ; 252-258 = 259-265.

234. στέναξον ὦ βόασον (βόησον P) ὦ S.
237. κατὰ γᾶς (γᾶν) χθόνιον MSS. I have transposed for greater harmony w. the strophe.
241. λεύσων καὶ S.
242. ἀμπλακὼν MSS., corr. Wakefield.
244. ἡμέρας LP.
245. I have changed the MSS. reading οὐράνιαι to correspond to the antistrophe.
247. θανεῖν L.
249. νυμφίδιαι S ; the masc. form is more Euripidean.—πατρώας MSS., **πατρίας** Aldine ed.

νεκύων δὲ πορθμεὺς
ἔχων χέρας ἐπὶ κοντῷ
Χάρων καλεῖ μ' ἐπείγων·
τί μέλλεις ; σὺ κατείργεις. τάδε τοί με' σπερχόμενος ταχύνει.
ΑΔ. οἴμοι, πικράν γε τήνδε μοι ναυκληρίαν ἔλεξας. ὦ δύσδαιμον, οἷα πάσχομεν.
ΑΛ. ἄγει μ' ἄγει μέ τις, οὐχ ὁρᾷς ; ἀντ.
νεκύων ἐς αὐλάν,
ὑπ' ὀφρύσι κυανωπὶς
βλέπων, πτερωτὸς Ἄιδας.
τί ῥέξεις ; μέθες. οἵαν ὁδὸν ἀ δειλαιοτάτα προβαίνω.
ΑΔ. οἰκτρὰν φίλοισιν, ἐκ δὲ τῶν μάλιστ' ἐμοὶ καὶ παισίν, οἷς δὴ πένθος ἐν κοινῷ τόδε.
ΑΛ. μέθετε μέθετέ μ' ἤδη.

253. The MSS. give ἐν λίμναι before νεκύων : Hermann, Nauck (in Teubner text), and others follow the Aldine ed. in rejecting the words as a gloss (due, I believe, to Aristoph. *Ran.* 181 *sq.*).

254 sq. ἔχων χεῖρ' ἐπὶ κόντωι Χάρων μ' ἤδη καλεῖ τί μέλλεις ἐπείγου MSS. I have followed Paley's suggestion in reading χέρας and omitting μ' ἤδη before καλεῖ. By transposing τί μέλλεις ; and changing ἐπείγου to μ' ἐπείγων I have sought to bring about still greater conformity between strophe and antistrophe. The emendation of this entire passage is unfortunately highly uncertain.

256. **τάδε τοί με** Ba, τάδ' ἕτοιμα S. Hermann follows the last, w. σπερχομένοις for **σπερχόμενος**, reading σὺ—σπερχομένοις as one unbroken clause followed by the command τάχυνε.

259. The text follows L ; P omits μ' ; B omits με ; a reads ἄγει μ' ἄγει τίς ἄγει μέ τις (a conflation?).

261. κυαναυγέσι MSS., em. Kirchhoff, with whom Nauck is inclined to agree (*Eur. Studd.* ii. 57).

262. μέθες με (om. S), τί ῥέξεις (πράξεις B, from a gloss apparently) ; ἄφες MSS., em. Nauck.

266. The text follows S ; με is inserted also after the former μέθετε in rell.

κλίνατ', οὐ σθένω ποσίν·
πλησίον Ἄιδας·
σκοτία δ' ἐπ' ὄσσοις νὺξ ἐφέρπει.
τέκνα τέκν', οὐκέτι δὴ
οὐκέτι μάτηρ σφῶν ἔστιν.
χαίροντες, ὦ τέκνα, τόδε φάος ὁρᾶτον.
ΑΔ. οἴμοι· τόδ' ἔπος λυπρὸν ἀκούειν
καὶ παντὸς ἐμοὶ θανάτου μεῖζον.
μὴ πρός <σε> θεῶν τλῇς με προδοῦναι,
μὴ πρὸς παίδων οὓς ὀρφανιεῖς,
ἀλλ' ἄνα τόλμα·
σοῦ γὰρ φθιμένης οὐκέτ' ἂν εἴην·
ἐν σοὶ δ' ἐσμὲν καὶ ζῆν καὶ μή·
σὴν γὰρ φιλίαν σεβόμεσθα.
ΑΛ. Ἄδμηθ', ὁρᾷς γὰρ τἀμὰ πράγματ' ὡς ἔχει, 280
λέξαι θέλω σοι πρὶν θανεῖν ἃ βούλομαι.
ἐγώ σε πρεσβεύουσα κἀντὶ τῆς ἐμῆς
ψυχῆς καταστήσασα φῶς τόδ' εἰσορᾶν
θνήσκω, παρόν μοι μὴ θανεῖν ὑπὲρ σέθεν,
ἀλλ' ἄνδρα τε σχεῖν Θεσσαλῶν ὃν ἤθελον 285
καὶ δῶμα ναίειν ὄλβιον τυραννίδι.
† οὐκ ἠθέλησα ζῆν ἀποσπασθεῖσα σοῦ
ξὺν παισὶν ὀρφανοῖσιν· οὐδ' ἐφεισάμην, †

267. κλίνατέ μ' οὐ S.

273. ἀκούω MSS. "Potius expectasses ἀκούειν vel ἀκοῦσαι. Sed nolim vulgatum sine auctoritate sollicitare." (Monk.)

275. <σε> was inserted by Porson.

276. Om. S.

282 sq. Nauck (*Eur. Studd.* ii. 58) would reject (as an interpolation explanatory of πρεσβεύουσα) **κἀντὶ—καταστήσασα**.

287. Perhaps we should read οὐκ οὖν θέλουσα with οὐκ before ἐφεισάμην in the following verse. Lenting reads κοὐκ for **οὐκ** ; Kirchhoff suggests οὐδ'.

ἦβης ἔχουσα δῶρ', ἐν οἷς ἐτερπόμην.
καίτοι σ' ὁ φύσας χἡ τεκοῦσα προύδοσαν,
καλῶς μὲν αὐτοῖς κατθανεῖν ἥκον βίου,
καλῶς δὲ σῶσαι παῖδα κεὐκλεῶς θανεῖν·
μόνος γὰρ αὐτοῖς ἦσθα, κοὔτις ἐλπὶς ἦν
σοῦ κατθανόντος ἄλλα φιτύσειν τέκνα·
κἀγώ τ' ἂν ἔζων καὶ σὺ τὸν λοιπὸν χρόνον,
κοὐκ ἂν μονωθεὶς σῆς δάμαρτος ἔστενες
καὶ παῖδας ὠρφάνευες. ἀλλὰ ταῦτα μὲν
θεῶν τις ἐξέπραξεν ὥσθ' οὕτως ἔχειν.
εἶεν· σὺ νῦν μοι τῶνδ' ἀπόμνησαι χάριν·
αἰτήσομαι γάρ σ' ἀξίαν μὲν οὔποτε·
ψυχῆς γὰρ οὐδὲν ἐστι τιμιώτερον·
δίκαια δ', ὡς φήσεις σύ· τοὐσδε γὰρ φιλεῖς
οὐχ ἧσσον ἢ ἐγὼ παῖδας, εἴπερ εὖ φρονεῖς·
τούτους ἀνάσχου δεσπότας σέβων δόμων
καὶ μὴ ἐπιγήμῃς τοῖσδε μητρυιὰν τέκνοις,
ἥτις κακίων οὖσ' ἐμοῦ γυνὴ φθόνῳ
τοῖς σοῖσι κἀμοῖς παισὶ χεῖρα προσβαλεῖ.
μὴ δῆτα δράσῃς ταῦτά γ', αἰτοῦμαί σ' ἐγώ·
ἐχθρὰ γὰρ ἡ ἐπιοῦσα μητρυιὰ τέκνοις

289. δῶρον L (ON read for EN).

294. **φιτύσειν** B (and, in margin, a^1), *φυτεύσειν* rell.

298. **ἐξέπραξεν** S, *ἔπραξεν* B (w. *ἐξ* over *ἔπ* added by B^1). *εἰσέπραξεν* a. Kirchhoff assumes a lacuna of a syllable and suggests *θεῶν τις φθονῶν* (or *θέλων*) *ἔπραξεν*. Probably, however, *ἐξέπραξεν* is right.

299. **σὺ νῦν μοι** B, *σὺ δή μοι* L, *σὺ δ' ἡμῶν* (error for *δή μοι*) P.

304. *τῶν ἐμῶν δόμων* S, *ἐμῶν δόμων* rell. Prinz rightly suspected *ἐμῶν*, which I have emended as above. See further Explan. Notes and Crit. Appendix.

308. Nauck (*Eur. Studd.* ii. 58) rejects this verse—"with little reason," as I think with Paley.

τοῖς πρόσθ', ἐχίδνης οὐδὲν ἠπιωτέρα.
καὶ παῖς μὲν ἄρσην πατέρ' ἔχει πύργον μέγαν,
σὺ δ', ὦ τέκνον μοι, πῶς κορευθήσῃ καλῶς;
ποίας τυχοῦσα συζύγου τῷ σῷ πατρί;
μή σοί τιν' αἰσχρὰν προσβαλοῦσα κληδόνα
ἦβης ἐν ἀκμῇ σοὺς διαφθείρῃ γάμους.
οὐ γάρ σε μήτηρ οὔτε νυμφεύσει ποτὲ
οὔτ' ἐν τόκοισι σοῖσι θαρσυνεῖ, τέκνον,
παροῦσ', ἵν' οὐδὲν μητρὸς εὐμενέστερον·
δεῖ γὰρ θανεῖν με· καὶ τόδ' οὐκ ἐς αὔριον
[οὐδ' ἐς τρίτην μοι μηνὸς ἔρχεται κακόν,]
ἀλλ' αὐτίκ' ἐν τοῖς μηκέτ' οὖσι λέξομαι.
χαίροντες εὐφραίνοισθε· καὶ σοὶ μέν, πόσι,
γυναῖκ' ἀρίστην ἔστι κομπάσαι λαβεῖν,
ὑμῖν δέ, παῖδες, μητρὸς ἐκπεφυκέναι.

ΧΟ. θάρσει· πρὸ τούτου γὰρ λέγειν οὐχ ἅζομαι·
δράσει τάδ', εἴπερ μὴ φρενῶν ἁμαρτάνει.

ΑΔ. ἔσται τάδ' ἔσται, μὴ τρέσῃς· ἐπεὶ σ' ἐγὼ
καὶ ζῶσαν εἶχον καὶ θανοῦσ' ἐμὴ γυνὴ
μόνη κεκλήσῃ, κοὔτις ἀντὶ σοῦ ποτε

311, 313. Between these verses the MSS. insert *ὃν καὶ προσεῖπε καὶ προσερρήθη πάλιν*, a verse obviously derived from 195, and long ago rejected by Pierson. Just why it should be inserted here is hard to tell. See further Crit. Appendix.

318. The text follows S. The other MSS. read *τοῖσι σοῖσι* and omit *τέκνον*.

321. There is a difficulty about **μηνὸς** (see Explan. Notes). Perhaps the whole verse was inserted by some one to supply a verb for *τόδ'* in v. 320. *οὐκέτ'* the reading of L in v. 322 may perhaps be due to the fact that 322 originally followed 320 immediately, OYKEC in v. 320 leading some scribe to write OYKET in v. 322. (The view that v. 321 is an interpolation I find maintained also by Mekler, *Euripidea*, p. 42 *sq.*)

327. *ἤνπερ . . . ἁμαρτάνῃ* S.

τόνδ' ἄνδρα νυμφη Θεσσαλὶς προσφθέγξεται·
οὐκ ἔστιν οὔτως οὔτε πατρὸς εὐγενοῦς
οὔτ' εἶδος ἄλλων ἐκπρεπεστάτη γυνή.
ἅλις δὲ παίδων· τῶνδ' ὄνησιν εὔχομαι
θεοῖς γενέσθαι· σοῦ γὰρ οὐκ ὠνήμεθα.
οἵσω δὲ πένθος οὐκ ἐτήσιον τὸ σόν,
ἀλλ' ἔστ' ἂν αἰὼν οὑμὸς ἀντέχῃ, γύναι,
στυγῶν μὲν ἥ μ' ἔφυτεν, ἐχθαίρων δ' ἐμὸν
πατέρα· λόγῳ γὰρ ἦσαν οὐκ ἔργῳ φίλοι,
σὺ δ' ἀντιδοῦσα τῆς ἐμῆς τὰ φίλτατα
ψυχῆς ἔσωσας. ἆρά μοι στένειν πάρα
τοιᾶσδ' ἁμαρτάνοντι συζύγου σέθεν;
παύσω δὲ κώμους συμποτῶν θ' ὁμιλίας
στεφάνους τε μοῦσάν θ' ἣ κατεῖχ' ἐμοὺς δόμους.
οὐ γάρ ποτ' οὔτ' ἂν βαρβίτου θίγοιμ' ἔτι
οὔτ' ἂν φρέν' ἐξαίροιμι πρὸς Λίβυν λακεῖν
αὐλόν· σὺ γάρ μοι τέρψιν ἐξεῖλου βίου.
σοφῇ δὲ χειρὶ τεκτόνων δέμας τὸ σὸν
εἰκασθὲν ἐν λέκτροισιν ἐκταθήσεται,
ᾧ προσπεσοῦμαι καὶ περιπτύσσων χέρας
ὄνομα καλῶν σὸν τὴν φίλην ἐν ἀγκάλαις
δόξω γυναῖκα καίπερ οὐκ ἔχων ἔχειν,
ψυχρὰν μέν, οἶμαι, τέρψιν, ἀλλ' ὅμως βάρος
ψυχῆς ἀπαντλοίην ἄν· ἐν δ' ὀνείρασι
φοιτῶσά μ' εὐφραίνοις ἄν· ἡδὺ γὰρ φίλους

332 sq. These two verses are regarded as interpolated by Nauck (*Eur. Studd.* ii. 60). For defence of them see Explan. Notes.

333. **ἐκπρεπεστάτη** S, *εὐπρεπεστάτη* rell. — I have emended the MSS. *ἄλλως* (due to *οὕτως* above it).

346. *ἐξάροιμι* S. 347. *μου* MSS.

355. **φίλους** B, *φιλοις* rell.

καὐν νυκτὶ λεύσσειν, ὅντιν' ἂν παρῇ τρόπον.
εἰ δ' Ὀρφέως μοι γλῶσσα καὶ μέλος παρῆν,
ὥστ' ἢ κόρην Δήμητρος ἢ κείνης πόσιν
ὕμνοισι κηλήσαντά σ' ἐξ Ἅιδου λαβεῖν,
κατῆλθον ἄν, καί μ' οὔθ' ὁ Πλούτωνος κύων
οὔθ' οὑπὶ κώπῃ ψυχοπομπὸς ἂν γέρων
ἔσχεν, πρὶν ἐς φῶς σὸν κατάστησαι βίον.
ἀλλ' οὖν ἐκεῖσε προσδόκα μ', ὅταν θάνω,
καὶ δῶμ' ἑτοίμαζ', ὡς συνοικήσουσά μοι.
ἐν ταῖσιν αὐταῖς γάρ μ' ἐπισκήψω κέδροις
σοὶ τούσδε θεῖναι πλευρά τ' ἐκτεῖναι πέλας
πλευροῖσι τοῖς σοῖς· μηδὲ γὰρ θανὼν ποτὲ
σοῦ χωρὶς εἴην τῆς μόνης πιστῆς ἐμοί.

ΧΟ. καὶ μὴν ἐγώ σοι πένθος ὡς φίλος φίλῳ
λυπρὸν ξυνοίσω τῆσδε· καὶ γὰρ ἀξία.

ΑΔ. ὦ παῖδες, αὐτοὶ δὴ τάδ' εἰσηκούσατε
πατρὸς λέγοντος μὴ γαμεῖν ἄλλην ποτὲ
γυναῖκ' ἐφ' ὑμῖν μηδ' ἀτιμάσειν ἐμέ.

ΑΔ. καὶ νῦν γέ φημι καὶ τελευτήσω τάδε.

ΑΛ. ἐπὶ τοῖσδε παῖδας χειρὸς ἐξ ἐμῆς δέχου.

ΑΔ. δέχομαι, φίλον γε δῶρον ἐκ φίλης χερός.

ΑΛ. σύ νυν γενοῦ τοῖσδ' ἀντ' ἐμοῦ μήτηρ τέκνοις.

ΑΔ. πολλή μ' ἀνάγκη σοῦ γ' ἀπεστερημένοις.

ΑΛ. ὦ τέκν', ὅτε ζῆν χρῆν μ', ἀπέρχομαι κάτω.

356. *χρόνον* MSS.; em. Prinz. 358. *ὡς τὴν* MSS., **ὥστ' ἢ** Reiske.

361. *Χάρων* MSS., em. Cobet (*Var. Lectt.*² p. 581). Cf. v. 440.

362. *ἔσχον* MSS., but the verb immediately follows *γέρων*. Porson (on *Hec.* 88) would retain the plural here, but the passage in the *Hecuba* is no proper parallel.—For **βίον** Cobet (*l.c.*) would read *δέμας*, which Nauck (Teubner ed.) also suggests.

372. **ποτὲ** S, *τινὰ* rell. 378. *πολλή γ'* MSS., **πολλή μ'** Monk.

379. *χρή μ'* Ba, *μ' ἐχρῆν* S.

ΑΔ. οἴμοι, τί δράσω δῆτα σοῦ μονούμενος ;
ΑΛ. χρόνος μαλάξει σ'· οὐδέν ἐσθ' ὁ κατθανών.
ΑΔ. ἄγου με σύν σοι πρὸς θεῶν ἄγου κάτω.
ΑΛ. ἀρκοῦμεν ἡμεῖς οἱ προθνῄσκοντες σέθεν.
ΑΔ. ὦ δαῖμον, οἵας συζύγου μ' ἀποστερεῖς.
ΑΛ. καὶ μὴν σκοτεινὸν ὄμμα μου βαρύνεται.
ΑΔ. ἀπωλόμην ἄρ', εἴ με δὴ λείψεις, γύναι.
ΑΛ. ὡς οὐκέτ' οὖσαν οὐδὲν ἂν λέγοις ἐμέ.
ΑΔ. ὄρθου πρόσωπον, μὴ λίπῃς παῖδας σέθεν.
ΑΛ. οὐ δῆθ' ἑκοῦσά γ', ἀλλὰ χαίρετ', ὦ τέκνα.
ΑΔ. βλέψον πρὸς αὐτούς βλέψον. ΑΛ. οὐδέν εἰμ' ἔτι.
ΑΔ. τί δρᾷς ; προλείπεις ; ΑΛ. χαῖρ'. ΑΔ. ἀπωλόμην τάλας.
ΧΟ. βέβηκεν, οὐκέτ' ἔστιν Ἄδμήτου γυνή.
ΕΥ. ἰώ μοι τύχας. μαῖα δὴ κάτω στρ.
βέβακεν, οὐκέτ' ἔστιν, ὦ
πάτερ, ὑφ' ἁλίῳ.
προλιποῦσα δ' ἀμὸν βίον
ὠρφάνισεν τλάμων.
ἴδε γὰρ ἴδε βλέφαρον
καὶ παρατόνους χέρας.
ὑπάκουσον ἄκουσον, ὦ μᾶτερ, ἀντιάζω
σ' ἐγώ, μᾶτερ, ἐγὼ
. . καλοῦμαι ὁ

386. ἂν (for **ἄρ'**) B.
391. **προλείπεις** L ; the other MSS. add *με*.
393. *ἰώ μοι μοι* L. 395. **ἁλίῳ** L, *ἡλίῳ* BC.
401. **ἐγώ σ' ἐγὼ μᾶτερ** Pl. *ἐγώ σε γὰρ μᾶτερ* L. The text follows Ba.
402. **καλοῦμαι ὁ** S ; the other MSS. insert *σ'*. The words *νῦν γε*

σὸς ποτὶ σοῖσι πίτνων στόμασιν νεοσσός.
ΑΔ. *τὴν οὐ κλύουσαν οὐδ' ὁρῶσαν· ὥστ' ἐγὼ*
καὶ σφὼ βαρείᾳ ξυμφορᾷ πεπλήγμεθα.
ΕΥ. *νέος ἐγώ, πάτερ, λείπομαι φίλας* ἀντ.
μονόστολός τε ματρός· ὦ
σχέτλια δὴ παθὼν
ἐγὼ ἔργα . . σύ τε,
σύγκασί μοι κούρα,
. . . . . συνέτλας·
. . . . ὦ πάτερ,
ἀνόνατ' ἀνόνατ' ἐνύμφευσας οὐδὲ γήρως
ἔβας τέλος σὺν τᾷδ'·
ἔφθιτο γὰρ πάρος,
οἰχομένας δὲ σοῦ, μᾶτερ, ὄλωλεν οἶκος.
ΧΟ. *Ἄδμητ', ἀνάγκη τάσδε συμφορὰς φέρειν·*
οὐ γάρ τι πρῶτος οὐδὲ λοίσθιος βροτῶν
γυναικὸς ἐσθλῆς ἤμπλακες· γίγνωσκε δὲ
ὡς πᾶσιν ἡμῖν κατθανεῖν ὀφείλεται.
ΑΔ. *ἐπίσταμαί γε κοὐκ ἄφνω κακὸν τόδε*
προσέπτατ'· εἰδὼς δ' αὔτ' ἐτειρόμην πάλαι.
ἀλλ' ἐκφορὰν γὰρ τοῦδε θήσομαι νεκροῦ,
πάρεστε καὶ μένοντες ἀντηχήσατε
παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.
πᾶσιν δὲ Θεσσαλοῖσιν ὧν ἐγὼ κρατῶ

are inserted (apparently *metri gratia*) before *καλοῦμαι* in the Aldine edition. They are not found in any MS.
406. **πάτερ λείπομαι** S, *λείπομαι πατερ* rell.
407. **τε** S ; omitted by the other MSS.
409 sq. The text is Hermann's ; the MSS. give *σύ τε μοι σύγκασι κούρα*. The lacunas were noted by Hermann.
413. *ἀνόνατα ἀνόνατα* Ba, *ἀνόνητ' ἀνόνητ'* S.
420. **γε** S, *τε* rell.

πένθους γυναικὸς τῆσδε κοινοῦσθαι λέγω
κουρᾷ ξυρήκει καὶ μελαμπέπλῳ στολῇ·
τέθριππά θ' οἳ ζεύγνυσθε καὶ μονάμπυκας
πώλους, σιδήρῳ τέμνετ' αὐχένων φόβην.
αὐλῶν δὲ μὴ κατ' ἄστυ, μὴ λύρας κτύπος
ἔστω σελήνας δώδεκ' ἐκπληρουμένας·
οὐ γάρ τιν' ἄλλον φίλτερον θάψω νεκρὸν
τοῦδ' οὐδ' ἀμείνον' εἰς ἐμ'· ἀξία δέ μοι
τιμᾶν, ἐπεὶ τέτληκεν ἀντ' ἐμοῦ θανεῖν.

ΧΟ. ὦ Πελίου θύγατερ, στρ.
χαίρουσί μοι εἰν Ἅιδα δόμοισιν
τὸν ἀνάλιον οἶκον οἰκετεύοις.
ἵστω δ' Ἅιδας ὁ μελαγχαίτας θεὸς ὃς τ' ἐπὶ κώπᾳ
πηδαλίῳ τε γέρων
νεκροπομπὸς ἵζει,
πολὺ δὴ πολὺ δὴ γυναῖκ' ἀρίστην
λίμναν Ἀχεροντίαν πορεύσας ἐλάτᾳ δικώπῳ.
πολλά σε μουσοπόλοι ἀντ.

435-441 = 445-451.

426. πένθος S.

427. The text follows S. Be give μελαγχίμοις πέπλοις (-είμοις in B), a reading thought by Monk to be derived from the doubtful v. *Phoen.* 372.

428. τέθριππα τε S.

434. τιμῆς S.—τέθνηκεν MSS., and at the end of the v. μόνη (L) or μόνην (B) or λίαν (a). It is evident that a word of two syllables was lost at the end of the v. The text gives Nauck's excellent emendation (*Eur. Studd.* ii. 68).

435. **ὦ** l, ἰώ L rell.

436. ἐν S.—ἀϊδ[α] L, ἄδα P, ἄϊδαο rell., **Ἄιδα** Lascaris.—**δόμοισιν** l, δόμοις L rell.

437. οἰκετεύεις L, **οἰκετεύοις** Pa, ἱκετεύοις B.

439. **κώπᾳ** S, κώπῃ rell.

μέλψουσι καθ' ἑπτάτονον τ' ὀρείαν
χέλυν ἔν τ' ἀλύροις κλέοντες ὕμνοις,
Σπάρτᾳ κύκλος ἀνίκα Καρνείου περινίσσεται ὥρας
μηνός, ἀειρομένας
πανσύχου σελάνας,
λιπαραῖσί τ' ἐν ὀλβίαις Ἀθάναις.
τοίαν ἔλιπες θανοῦσα μολπὰν μελέων ἀοιδοῖς.
εἴθ' ἐπ' ἐμοὶ μὲν εἴη, στρ.
δυναίμαν δέ σε πέμψαι
φάος ἐξ Ἅιδα τεράμνων
Κωκυτοῦ τε ῥείθρου
ποταμίᾳ νερτέρᾳ τε κώπᾳ.
σὺ γάρ, ὦ <σὺ> μόνα, φίλα γυναικῶν,
σὺ τὸν αὑτᾶς
ἔτλας πόσιν ἀντὶ σᾶς ἀμείψαι
ψυχᾶς ἐξ Ἄιδα. κούφα σοι
χθὼν ἐπάνωθε πέσοι, γύναι. εἰ δέ τι

455-465 = 466-475.

446. **ὀρείαν** S, οὐρείαν rell.

447. κλείοντες MSS., corr. Elmsley.

449. ὥρ * L, ὥρα Pla, ὥρᾳ B, corr. Abresch and Kirchhoff, from Hesychius (περι[ν]ίσσεται ὥρας· περιέρχεται τὰς ὥρας).

457. ἀΐδα Be, ἄδου S.

458. καὶ Κωκυτοῦ τε ῥεέθρων Ba (also Ced), καὶ κωκυτοῖς ῥεέθρων S (κωκυτοῖο l, ῥείθρων L). Monk, followed by Kirchhoff and Nauck, reads Κωκυτοῦ τε ῥεέθρων. The original text I conjecture to have been κωκγτοιοτερειθρογ. The plural is due to τεράμνων above.

460. ὦ μόνα, ὦ φίλα MSS., em. Wilamowitz-Moellendorff (*Euripides Herakles*, ii. p. 231).

461. ἑαυτᾶς L, σαυτᾶς l (w. γε before τὸν), ἑαυτῆς P (ε read for c), σαυτὰς rell., em. Erfurdt.

462. ἀΐδα Ba, ᾄδαο B, **Ἄιδα** Lascaris.

463. ἐπάνω πέσειε L.

καινὸν ἕλοιτο λέχος πόσις, ἢ μάλ' ἂν ἔμοιγ' ἂν εἴη
στυγηθεὶς τέκνοις τε τοῖς σοῖς.
ματέρος οὐ θελούσας ἀντ.
πρὸ παιδὸς χθονὶ κρύψαι
δέμας, οὐδὲ πατρὸς γεραιοῦ,
. . . . . .
ὃν ἔτεκον δ', οὐκ ἔτλαν ῥύεσθαι
σχετλίω, πολιὰν ἔχοντε χαίταν·
σὺ δ' ἐν ἥβᾳ
νέᾳ προθανοῦσα φωτὸς οἴχῃ.
τοιαύτας εἴη μοι κῦρσαι
συνδυάδος φιλίας ἀλόχου· τὸ γὰρ
ἐν βιότῳ σπάνιον μέρος· ἢ γὰρ ἂν ἔμοιγ' ἄλυπος
δι' αἰῶνος ἂν ξυνείη.

ΗΡ. ξένοι, Φεραίας τῆσδε κωμῆται χθονός,
Ἄδμητον ἐν δόμοισιν ἆρα κιγχάνω ;

ΧΟ. ἔστ' ἐν δόμοισι παῖς Φέρητος, Ἡράκλεις.
ἀλλ' εἰπὲ χρεία τίς σε Θεσσαλῶν χθόνα
πέμπει, Φεραῖον ἄστυ προσβῆναι τόδε.

ΗΡ. Τιρυνθίῳ πράσσω τιν' Εὐρυσθεῖ πόνον.

ΧΟ. καὶ ποῖ πορεύῃ ; τῷ ξυνέζευξαι πλάνῳ ;

464. *πόσις λέχος* S, which also omitted *ἂν* after *μάλ'*.
469. *ἔτεκον οὐκ* L, *ἔτεκον κοὐκ* P, *δ' οὐκ* rell. —*ῥύσασθαι* S.
471. *νέα νέου* S. 472. *κυρῆσαι* MSS., em. Musgrave.
473. *τοῦτο γὰρ* MSS. ; em. Erfurdt.
474. **βιότῳ** B, *βίῳ* S. 479. *πόλιν* S.
480. *φεραίων* S (error due to *θεσσαλῶν*).
481. *πόνω* B (error from dat. below).
482. *συνέζευξαι* S, *προσέζευξαι* rell. Nauck is decided in favour of the former (*Eur. Studd.* ii. 63, one of the cases where he recognises to a limited extent the claims of LP). —*πότμῳ* for **πλάνῳ** is one of those matter-of-fact emendations of which Nauck is sometimes guilty.

ΗΡ. Θρηκὸς τέτρωρον ἅρμα Διομήδους μέτα.

ΧΟ. πῶς οὖν δυνήσῃ ; μῶν ἄπειρος εἶ ξένου ;

ΗΡ. ἄπειρος· οὔπω Βιστόνων ἦλθον χθόνα.

ΧΟ. οὐκ ἔστιν ἵππων δεσπόσαι σ' ἄνευ μάχης.

ΗΡ. ἀλλ' οὐδ' ἀπειπεῖν τοῖς πόνοις οἷόν τ' ἐμοί.

ΧΟ. κτανὼν ἄρ' ἥξεις ἢ θανὼν αὐτοῦ μενεῖς.

ΗΡ. οὐ τόνδ' ἀγῶνα πρῶτον ἂν δράμοιμ' ἐγώ.

ΧΟ. τί δ' ἂν κρατήσας δεσπότην πλέον λάβοις ;

ΗΡ. πώλους ἀπάξω κοιράνῳ Τιρυνθίῳ.

ΧΟ. οὐκ εὐμαρὲς χαλινὸν ἐμβαλεῖν γνάθοις.

ΗΡ. εἰ μή γε πῦρ πνέουσι μυκτήρων ἄπο.

ΧΟ. ἀλλ' ἄνδρας ἁρταμοῦσι λαιψηραῖς γνάθοις.

ΗΡ. θηρῶν ὀρείων χόρτον, οὐχ ἵππων, λέγεις.

ΧΟ. φάτνας ἴδοις ἂν αἵμασιν πεφυρμένας.

ΗΡ. τίνος δ' ὁ θρέψας παῖς πατρὸς κομπάζεται ;

ΧΟ. Ἄρεος, ζαχρύσου Θρηκίας πέλτης ἄναξ.

ΗΡ. καὶ τόνδε τοὐμοῦ δαίμονος πόνον λέγεις·
σκληρὸς γὰρ αἰεὶ καὶ πρὸς αἶπος ἔρχεται·
εἰ χρή με παισὶν οὓς Ἄρης ἐγείνατο
μάχην ξυνάψαι, πρῶτα μὲν Λυκάονι,
αὖθις δὲ Κύκνῳ, τόνδε δ' ἔρχομαι τρίτον
ἀγῶνα πώλοις δεσπότῃ τε συμβαλών.
ἀλλ' οὔτις ἔστιν ὃς τὸν Ἀλκμήνης γόνον

487. *μ' ἦν πόνους* L, *πόνους* (without art.) P ; whence it would seem that the common source of L and P had simply *πόνους*.
492. *εὐμαθὲς* S.
497. **δ' ὁ θρέψας** L, *θ' ὁ θρέψας* P, *δὲ θρέψας* rell. (Δε read for Δο).
498. *θρηκίας* (P, *θρακώας* L) *ζαχρύσου* S. —*πέλλης* an error in B.
501. *οἷς* for **οὓς** LP.
502. **ξυνάψαι** L, *συνάψαι* P.
505. L stands alone in reading *τόκον* (for **γόνον**).

τρέσαντα χεῖρα πολεμίαν ποτ' ὄψεται.
ΧΟ. καὶ μὴν ὅδ' αὐτὸς τῆσδε κοίρανος χθονὸς
Ἄδμητος ἔξω δωμάτων πορεύεται.
ΑΔ. χαῖρ', ὦ Διὸς παῖ Περσέως τ' ἀφ' αἵματος.
ΗΡ. Ἄδμητε, καὶ σὺ χαῖρε, Θεσσαλῶν ἄναξ.
ΑΔ. θέλοιμ' ἄν· εὔνουν δ' ὄντα σ' ἐξεπίσταμαι.
ΗΡ. τί χρῆμα κουρᾷ τῇδε πενθίμῳ πρέπεις;
ΑΔ. θάπτειν τιν' ἐν τῇδ' ἡμέρᾳ μέλλω νεκρόν.
ΗΡ. ἀπ' οὖν τέκνων σῶν πημονὴν εἴργοι θεός.
ΑΔ. ζῶσιν κατ' οἴκους παῖδες οὓς ἔφυσ' ἐγώ.
ΗΡ. πατήρ γε μὴν ὡραῖος, εἴπερ οἴχεται.
ΑΔ. κἀκεῖνος ἔστι χή τεκοῦσά μ', Ἡράκλεις.
ΗΡ. οὐ μὴν γυνή γ' ὤλωλεν Ἄλκηστις σέθεν;
ΑΔ. διπλοῦς ἐπ' αὐτῇ μῦθος ἔστι μοι λέγειν.
ΗΡ. πότερα θανούσης εἶπας ἢ ζώσης πέρι;
ΑΔ. ἔστιν τε κοὐκέτ' ἔστιν, ἀλγύνει δέ με.
ΗΡ. οὐδέν τι μᾶλλον οἶδ'· ἄσημα γὰρ λέγεις.
ΑΔ. οὐκ οἶσθα μοίρας ἧς τυχεῖν αὐτὴν χρεών;
ΗΡ. οἶδ' ἀντὶ σοῦ γε κατθανεῖν ὑφειμένην.
ΑΔ. πῶς οὖν ἔτ' ἔστιν, εἴπερ ἦνεσεν τάδε;
ΗΡ. ἆ, μὴ πρόκλαι' ἄκοιτιν, ἐς τόθ' ἁμβαλοῦ.
ΑΔ. τέθνηχ' ὁ μέλλων, κοὐκέτ' ἔσθ' ὁ κατθανών.

506. **πολεμίαν** Ba, *πολεμί* * * L, *πολεμίων* Pl.
509. **τ'** (after *Περσέως*) om. S.
511. **δ'** (after *εὔνουν*) om. S.
514. Perhaps *σοι* (for **σῶν**)?
519. *αὐτὴν* S.
520. **πέρι** S, *ἔτι* rell.
521. *τέ με* S.
526. **ἆ** S, ἃ ἆ rell.—**μὴ** om. P.—*τόδ'* MSS., em. Wakefield (approved by Elmsley). Corruption from *τάδε* in the preceding v. is natural.—*ἀναβαλοῦ* MSS., em. Nauck (*Eur. Studd.* ii. 64).
527. *τέθνηκε* (χ' ὁ, with *κε* written over it, L^1) *μέλλων χὠ θανὼν οὐκ ἔστ' ἔτι* L, *τέθνηκεν ὁ μέλλων καὶ ὁ θανὼν οὐκέτ' ἐστιν* P; the text follows Ba.

ΗΡ. χωρὶς τό γ' εἶναι καὶ τὸ μὴ νομίζεται.
ΑΔ. σὺ τῇδε κρίνεις, Ἡράκλεις, κείνῃ δ' ἐγώ.
ΗΡ. τί δῆτα κλαίεις; τίς φίλων ὁ κατθανών;
ΑΔ. γυνή· γυναικὸς ἀρτίως μεμνήμεθα.
ΗΡ. ὀθνεῖος ἢ σοὶ συγγενὴς γεγῶσά τις;
ΑΔ. ὀθνεῖος, ἄλλως δ' ἦν ἀναγκαία δόμοις.
ΗΡ. πῶς οὖν ἐν οἴκοις σοῖσιν ὤλεσεν βίον;
ΑΔ. πατρὸς θανόντος ἐνθάδ' ὠρφανεύετο.
ΗΡ. φεῦ.
εἶθ' ηὕρομέν σ', Ἄδμητε, μὴ λυπούμενον.
ΑΔ. ὡς δὴ τί δράσων τόνδ' ὑπορράπτεις λόγον;
ΗΡ. ξένων πρὸς ἄλλην ἑστίαν πορεύσομαι.
ΑΔ. οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν.
ΗΡ. λυπουμένοις ὀχληρός, εἰ μόλοι, ξένος.
ΑΔ. τεθνᾶσιν οἱ θανόντες· ἀλλ' ἴθ' ἐς δόμους.
ΗΡ. αἰσχρόν τι παρὰ κλαίουσι θοινᾶσθαι φίλοις.
ΑΔ. χωρὶς ξενῶνές εἰσιν οἵ σ' ἐσάξομεν.
ΗΡ. μέθες με, καί σοι μυρίαν ἔξω χάριν.
ΑΔ. οὐκ ἔστιν ἄλλου σ' ἀνδρὸς ἑστίαν μολεῖν.
ἡγοῦ σὺ τῷδε, δωμάτων ἐξωπίους
ξενῶνας οἴξας, τοῖς τ' ἐφεστῶσιν φράσον
σίτων παρεῖναι πλῆθος· ἐν δὲ κλήσατε
θύρας μεταύλους· οὐ πρέπει θοινωμένους

528. I have written **γ'** for τ' of the MSS.
530. *τίς οὖν* P, *τίς ἦν* L (*ἦν* cancelled and **φίλων** written in the margin by L^1).
533 sq. Added in margin by L^1.
538. *ξένον* an error in S.—**ἄλλην** S, *ἄλλων* rell.
542. *ξένους* S. Probably an error derived from v. 540 *sq.*—I follow Elmsley in inserting *τι metri gratia*. See Explan. Notes.
546. *τῶδε* a, *τῶνδε* rell.
549. *μεσαύλους* MSS. Acc. to Moeris the Ath. form was *μέταυλος*. Cf. Lysias 1, 17.

κλύειν στεναγμῶν οὐδὲ λυπεῖσθαι ξένους.
ΧΟ. τί δρᾷς ; τοιαύτης συμφορᾶς προσκειμένης,
Ἄδμητε, τολμᾷς ξενοδοκεῖν ; τί μῶρος εἶ ;
ΑΔ. ἀλλ' εἰ δόμων σφε καὶ πόλεως ἀπήλασα
ξένον μολόντα, μᾶλλον ἄν μ' ἐπῄνεσας ;
οὐ δῆτ', ἐπεί τοι ξυμφορὰ μὲν οὐδὲν ἂν
μείων ἐγίγνετ', ἀξενώτερος δ' ἐγώ.
καὶ πρὸς κακοῖσιν ἄλλο τοῦτ' ἂν ἦν κακόν,
δόμους καλεῖσθαι τοὺς ἐμοὺς ἐχθροξένους.
αὐτὸς δ' ἀρίστου τοῦδε τυγχάνω ξένου,
ὅταν περ Ἄργους διψίαν ἔλθω χθόνα.
ΧΟ. πῶς οὖν ἔκρυπτες τὸν παρόντα δαίμονα,
φίλου μολόντος ἀνδρός, ὡς αὐτὸς λέγεις ;
ΑΔ. οὐκ ἄν ποτ' ἠθέλησεν εἰσελθεῖν δόμους,
εἰ τῶν ἐμῶν τι πημάτων ἐγνώρισε.
καὶ σοὶ μὲν οἶμαι δρῶν τάδ' οὐ φρονεῖν δοκῶ,
οὐδ' αἰνέσεις με· τἀμὰ δ' οὐκ ἐπίσταται
μέλαθρ' ἀπωθεῖν οὐδ' ἀτιμάζειν ξένους.
ΧΟ. ὦ πολύξεινος καὶ ἐλευθέρου ἀνδρὸς ἀεί ποτ' οἶκος, στρ.
σέ τοι καὶ ὁ Πύθιος εὐλύρας Ἀπόλλων
ἠξίωσε ναίειν,

568-577 = 578-587.

551. τοσαύτης S. 552. ξενοδοχεῖν MSS.
555. μοι MSS., **τοι** Naber (*Mnem.* [*n.s.*] 10, p. 8).
558. **ἐχθροξένους** S, the other MSS. κακοξένους, a form which is probably due here to κακόν at the close of v. 557.
560. I have preferred **ὅταν περ** of S to the ὅταν ποτ' of the other MSS., believing the latter to be derived from οὐκ ἄν ποτ' in 563.
565. καὶ τῷ μὲν MSS., w. αἰνέσει in v. 566. Believing that a reference to Heracles is out of place in this sentence, I have emended as above. τῷ is a facile corruption from τῶν in v. 564, and αἰνέσει is a secondary correction. See further Explan. Notes.
568-9. ὦ l, ἰὼ L rell.—ἐλεύθερος MSS., em. Purgold.

ἔτλα δὲ σοῖσι μηλονόμας
ἐν δόμοις γενέσθαι,
δοχμιᾶν διὰ κλιτύων
βοσκήμασι σοῖσι συρίζων
ποιμνίτας ὑμεναίους.
σὺν δ' ἐποιμαίνοντο χαρᾷ μελέων βαλιαί τε λύγκες, ἀντ.
ἔβα δὲ λιποῦσ' Ὄθρυος νάπαν λεύντων
ἁ δαφοινὸς ἴλα·
χόρευσε δ' ἀμφὶ σὰν κιθάραν,
Φοῖβε, ποικιλόθριξ
νεβρὸς ὑψικόμων πέραν
βαίνουσ' ἐλατᾶν σφυρῷ κούφῳ,
χαίρουσ' εὔφρονι μολπᾷ.
τοιγὰρ πολυμηλοτάταν στρ.
ἑστίαν οἰκεῖ παρὰ καλλίναον
Βοιβίαν λίμναν· ἀρότοις δὲ γυᾶν
καὶ πεδίων δαπέδοις
ὄρον ἀμφὶ μὲν ἀελίου κνεφαίαν
ἱππόστασιν αἰθέρα τὰν Μολοσσῶν ⏑ ⏑ – τίθεται,
πόντιον δ' Αἰγαίων' ἐπ' ἀκτὰν

583-596 = 597-605.

574. δόμοισι B.
577. ποιμνήτας S (itacism).
582. ἐχόρευσε MSS., corr. Monk.
588. τοι γάρ τοι B, **τοιγὰρ** rell.
589. οἰκεῖς MSS., corr. Purgold and Markland.
590. **γυᾶν** B, γυᾶν a, γύαν L, γυίαν P (attempted correction?).
592. περὶ P.
594. ὑπόστασιν B.—After Μολοσσῶν perhaps we should read ὀρέων (ορεων might easily have been dropped after οccων).
595. τ' (for **δ'**) S.—αἰγαῖον MSS. ; αἰγαίων' seems to have been read by the Scholiast (κρατεῖ δὲ καὶ ἐπὶ τὴν Αἰγαίωνα ἀκτὴν τὴν πόντιον καὶ ἁλίμενον).

ἀλίμενον Πηλίου κρατύνει.
καὶ νῦν δόμον ἀμπετάσας ἀντ.
δέξατο ξεῖνον νοτερῷ βλεφάρῳ,
τᾶς φίλας κλαίων ἀλόχου νέκυν ἐν
δώμασιν ἀρτιθανῆ·
τὸ γὰρ εὐγενὲς ἐκφέρεται πρὸς αἰδῶ.
ἐν τοῖς ἀγαθοῖσι δὲ πάντ' ἔνεστιν σοφίας. ἄγαμαι·
πρὸς δ' ἐμᾷ ψυχᾷ θάρσος ἥσται
θεοσεβῆ φῶτα κεδνὰ πράξειν.

ΛΔ. ἀνδρῶν Φεραίων εὐμενὴς παρουσία,
νέκυν μὲν ἤδη πάντ' ἔχοντα πρόσπολοι
φέρουσιν ἄρδην ἐς τάφον τε καὶ πυράν·
ὑμεῖς δὲ τὴν θανοῦσαν, ὡς νομίζεται,
προσείπατ' ἐξιοῦσαν ὑστάτην ὁδόν.

ΧΟ. καὶ μὴν ὁρῶ σὸν πατέρα γηραιῷ ποδὶ
στείχοντ', ὀπαδούς τ' ἐν χεροῖν δάμαρτι σῇ
κόσμον φέροντας, νερτέρων ἀγάλματα.

ΦΕ. ἥκω κακοῖσι σοῖσι συγκάμνων, τέκνον·
ἐσθλῆς γάρ, οὐδεὶς ἀντερεῖ, καὶ σώφρονος
γυναικὸς ἡμάρτηκας. ἀλλὰ ταῦτα μὲν
φέρειν ἀνάγκη καίπερ ὄντα δύσφορα·
δέχου δὲ κόσμον τόνδε, καὶ κατὰ χθονὸς
ἴτω· τὸ ταύτης σῶμα τιμᾶσθαι χρεών,
ἥτις γε τῆς σῆς προύθανε ψυχῆς, τέκνον,
καί μ' οὐκ ἄπαιδ' ἔθηκεν οὐδ' εἴασε σοῦ

598. *ξένον* MSS., **ξεῖνον** Aldine ed.
599. *φιλίας* MSS., **φίλας** Aldine ed.—Perhaps we should read *εἰν* for **ἐν** to correspond more closely to *-ᾶν* in the strophe.
608. *πρὸς τάφον* S, perhaps rightly.
617. **δύσφορα** S (and a^3 in margin), *δυσμενῆ* rell. The *μὲν* in v. 616 may have brought about the corruption.

στερέντα γήρᾳ πενθίμῳ καταφθίνειν,
πάσαις δ' ἔθηκεν εὐκλεέστερον βίον
γυναιξίν, ἔργον τλᾶσα γενναῖον τόδε.
ὦ τόνδε μὲν σώσασ', ἀναστήσασα δὲ
ἡμᾶς πίτνοντας, χαῖρε, κἂν Ἅιδου δόμοις
εὖ σοι γένοιτο. φημὶ τοιούτους γάμους
λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἄξιον.

ΛΔ. οὔτ' ἦλθες ἐς τόνδ' ἐξ ἐμοῦ κληθεὶς τάφον
οὔτ' ἐν φίλοισι σὴν παρουσίαν λέγω.
κόσμον δὲ τοῦτον οὔποθ' ἥδ' ἐνδύσεται·
οὐ γὰρ τοιούτων ἐνδεὴς ταφήσεται.
τότε ξυναλγεῖν χρῆν σ' ὅτ' ὠλλύμην ἐγώ·
σὺ δ' ἐκποδὼν στὰς καὶ παρεὶς ἄλλῳ θανεῖν
νέῳ γεραιύς, τόνδ' ἀποιμώξῃ νεκρόν;
ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὃς εἶ,

623. **εὐκλεέστερον** B, *-τατον* rell.
625. *τόνδ' ἐμὸν* S (ΤΟΝΔΕΜΕΝ read as ΤΟΝΔΕΜΟΝ).
626. *πιτνοῦντας* S.—**κἀν** S, *κεἰν* rell.
631. *τὸν σὸν* MSS. Believing this to be a corruption from a gloss (aided by *σὴν* above), I read **τοῦτον** (cf. *κόσμον τόνδε* said by Pheres in v. 618).
632. *τι τῶν σῶν* MSS., I have emended as above. Nauck (very prosaically, I think) rejects this verse (*Eur. Studd.* ii. 65 *sq.*). The change of *τὸν σὸν* to *τοῦτον* in v. 631 robs his objection on the ground of form (that *τῶν σῶν ἐνδεὴς* is a double of *τὸν σὸν ἐνδύσεται*) of most of its force, even if we retain *τι τῶν σῶν*.
635. **γεραιός**, which I have introduced into the text, gets rid of the ugly *γέρων ὤν* of the MSS.—*ἀποιμώξεις* S, *ἀποιμώζεις* B, *ἀποιμώξει* Matthiae.

Between vv. 635 and 640 the MSS. give the following four vv.:

οὐκ ἦσθ' ἄρ' ὀρθῶς τοῦδε σώματος πατὴρ
οὐδ' ἡ τεκεῖν φάσκουσα καὶ κεκλημένη (rather *καλουμένη*)
μήτηρ μ' ἔτικτε· δουλίου δ' ἀφ' αἵματος
μαστῷ γυναικὸς σῆς ὑπεβλήθην λάθρᾳ.

It seems monstrous that Admetus in his royal rage should call himself a slave's son. Nauck entertaining the same view rejects vv. 638 *sq.* But this is not enough. After the violent outburst of vv.

καί μ' οὐ νομίζω παῖδα σὸν πεφυκέναι,
ἢ τἄρα πάντων διαπρέπεις ἀψυχίᾳ,
ὃς τηλικόσδ' ὢν κἀπὶ τέρμ' ἥκων βίου
οὐκ ἠθέλησας οὐδ' ἐτόλμησας θανεῖν
τοῦ σοῦ πρὸ παιδός, ἀλλὰ τήνδ' εἰάσατε
γυναῖκ' ὀθνείαν, ἣν ἐγὼ καὶ μητέρα
πατέρα τ' <ἂν> ἐνδίκως ἂν ἡγοίμην μόνην.
καίτοι καλόν γ' ἂν τόνδ' ἀγῶν' ἠγωνίσω,
τοῦ σοῦ πρὸ παιδὸς κατθανεῖν, βραχὺς δέ σοι
πάντως ὁ λοιπὸς ἦν βιώσιμος χρόνος.
καὶ μὴν ὅσ' ἄνδρα χρὴ παθεῖν εὐδαίμονα
πέπονθας· ἤβησας μὲν ἐν τυραννίδι,
παῖς δ' ἦν ἐγώ σοι τῶνδε διάδοχος θρόνων,
ὥστ' οὐκ ἄτεκνος κατθανὼν ἄλλοις δόμον
λείψειν ἔμελλες ὀρφανὸν διαρπάσαι.
οὐ μὴν ἐρεῖς γέ μ' ὡς ἀτιμάζων τὸ σὸν

636-639 we have in v. 641 a briefer restatement of the *essential* point of the preceding with a reference to the father only (cf. also vv. 737 *sq.*). It was, I conjecture, as a parallel to v. 641 that the "effective verses," as Paley truly calls them, were written, first in the margin, afterwards in the text. Read them as a passionate interrogation, and see how effective they are in the mouth of an Oedipus that has just been taunted as a foundling and appeals to his putative father. See further Crit. Appendix.

643. *τηλίκος ὤν* S. 646. Perhaps *ἀθνεῖον*.

647. **<ἂν>** added by Elmsley, *τέ γ' ἐνδίκως* S.—**μόνην** Sa. *ἐμὸν* B (derived apparently from *μόν . .*). Cf. Nauck, *Eur. Studd.* ii. 67 *sq.*

649. I have changed the MS. reading *κατθανὼν* (*-ὼν* derived from *-ὢν'* above) to the infin.

vv. 651 *sq.* *κἀγώ τ' ἂν ἔζων χἥδε τὸν λοιπὸν χρόνον | κοὐκ ἂν μονωθεὶς ἔστενον κακοῖς ἐμοῖς* were rightly rejected by Lenting as interpolated from vv. 295 *sq.*

655. Nauck would write *ἢ γεγώς σοι* (quite unnecessarily) (*Eur. Studd.* ii. 67 note).—*δόμων* MSS., **θρόνων** F. W. Schmidt.

657. **διαρπάσαι** S, *διαρπάσειν* rell. (with l).

658. *ἀτιμάζοντα σὸν*, followed in v. 659 by *προὔδωκας*. S.

γῆρας θανεῖν προύδωκά σ', ὅστις αἰδόφρων
πρὸς σ' ἦ μάλιστα, κἀντὶ τῶνδέ μοι χάριν
τοιάνδε καὶ σὺ χἠ τεκοῦσ' ἠλλαξάτην.
τοιγὰρ φυτεύων παῖδας οὐκέτ' ἂν φθάνοις,
οἳ γηροβοσκήσουσι καὶ θανόντα σε
περιστελοῦσι καὶ προθήσονται νεκρόν.
οὐ γάρ σ' ἔγωγε τῇδ' ἐμῇ θάψω χερί·
τέθνηκα γὰρ δὴ τοὐπὶ σ'· εἰ δ' ἄλλου τυχὼν
σωτῆρος αὐγὰς εἰσορῶ, κείνου λέγω
καὶ παῖδά μ' εἶναι καὶ φίλον γηροτρόφον.
μάτην ἄρ' οἱ γέροντες εὔχονται θανεῖν,
γῆρας ψέγοντες καὶ μακρὸν χρόνον βίου·
ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδεὶς βούλεται
θνῄσκειν, τὸ γῆρας δ' οὐκέτ' ἔστ' αὐτοῖς βαρύ.

ΧΟ. Ἄδμηθ', ἅλις γὰρ ἡ παροῦσα συμφορά,
παῦσαι· πατρὸς δὲ μὴ παροξύνῃς φρένας.

ΦΕ. ὦ παῖ, τίν' αὐχεῖς, πότερα Λυδὸν ἢ Φρύγα
κακοῖς ἐλαύνειν ἀργυρώνητον σέθεν;
οὐκ οἶσθα Θεσσαλόν με κἀπὸ Θεσσαλοῦ
πατρὸς γεγῶτα γνησίως ἐλεύθερον;
ἄγαν μ' ὑβρίζεις, καὶ νεανίας λόγους
ῥίπτων ἐς ἡμᾶς οὐ βαλὼν οὕτως ἄπει.
ἐγὼ δέ σ' οἴκων δεσπότην ἐγεινάμην

665. *θάλψω* B.

668. Nauck would reject this verse and emend **κείνου λέγω** in v. 667 to *κείνου τόδε, κεῖνον σέβω*, or the like (*Eur. Studd.* ii. 68 *sq.*). See Explan. Notes.

671. *ἔλθοι* B.

672. *θανεῖν* a.

673 sq. *παύσασθ'* and *ὦ παῖ* MSS. (for "Αδμηθ' and **παῦσαι**), emended by Mekler (*Euripidea*. pp. 14-16). —*φρένα* S (under the influence of *Φρύγα*).

679. **μ'** inserted by L.

κἄθρεψ', ὀφείλω δ' οὐχ ὑπερθνήσκειν σέθεν·
οὐ γὰρ πατρῷον τόνδ' ἐδεξάμην νόμον,
παίδων προθνήσκειν πατέρας, οὐδ' Ἑλληνικόν.
σαυτῷ γάρ, εἴτε δυστυχὴς εἴτ' εὐτυχής,
ἔφυς· ἃ δ' ἡμῶν χρῆν σε τυγχάνειν, ἔχεις.
πολλῶν μὲν ἄρχεις, πολυπλέθρους δέ σοι γύας
λείψω· πατρὸς γὰρ ταῦτ' ἐδεξάμην πάρα.
τί δῆτά σ' ἠδίκηκα; τοῦ σ' ἀποστερῶ;
μὴ θνῇσχ' ὑπὲρ τοῦδ' ἀνδρός, οὐδ' ἐγὼ πρὸ σοῦ.
χαίρεις ὁρῶν φῶς· πατέρα δ' οὐ χαίρειν δοκεῖς;
ἦ μὴν πολύν γε τὸν κάτω λογίζομαι
χρόνον, τὸ δὲ ζῆν σμικρόν, ἀλλ' ὅμως γλυκύ.
σὺ γοῦν ἀναιδῶς διεμάχου τὸ μὴ θανεῖν,
καὶ ζῆς παρελθὼν τὴν πεπρωμένην τύχην,
ταύτην κατακτάς· εἶτ' ἐμὴν ἀψυχίαν
ψέγεις, γυναικός, ὦ κάκισθ', ἡσσημένος,
ἢ τοῦ καλοῦ σοῦ προύθανεν νεανίου;
σοφῶς δ' ἐφηῦρες ὥστε μὴ θανεῖν ποτε,
εἰ τὴν παροῦσαν κατθανεῖν πείσεις ἀεὶ
γυναῖχ' ὑπὲρ σοῦ· κἆτ' ὀνειδίζεις φίλοις
τοῖς μὴ θέλουσι δρᾶν τόδ', αὐτὸς ὢν κακός;
σίγα· νόμιζε δ', εἰ σὺ τὴν σαυτοῦ φιλεῖς
ψυχήν, φιλεῖν ἅπαντας· εἰ δ' ἡμᾶς κακῶς
ἐρεῖς, ἀκούσῃ πολλὰ κοὐ ψευδῆ κακά.

682. **ὀφείλω δ'** Ba. ὀφείλων S.
685. Perhaps δυστυχεῖς and εὐτυχεῖς. (Elmsley.)
687. γύας B, **γύας** L, γύας rell. 689. ἠδίκησα S.
697. λέγεις MSS., **ψέγεις** the 2nd edit. of the Hervagian reprint of the Aldine (Basel, 1544), also (independently) Cobet (V. L., 273).
699. σοφῶς δ' εὗρες S (σοφῶς δέ γ' εὗρες P).
700. πείσειας ἂν S.

ΧΟ. πλείω λέλεκται νῦν τε καὶ τὰ πρὶν κακά·
παῦσαι δέ, πρέσβυ, παῖδα σὸν κακορροθῶν.
ΑΔ. λέγ', ὡς ἐμοῦ λέξαντος· εἰ δ' ἀλγεῖς κλύων
τἀληθές, οὐ χρῆν σ' εἰς ἔμ' ἐξαμαρτάνειν.
ΦΕ. σοῦ δ' ἂν προθνήσκων μᾶλλον ἐξημάρτανον.
ΑΔ. ταὐτὸν γὰρ ἡβῶντ' ἄνδρα καὶ πρέσβυν θανεῖν;
ΦΕ. ψυχὴ μιᾷ ζῆν, οὐ δυοῖν, ὀφείλομεν.
ΑΔ. καὶ μὴν Διός γε μείζονα ζῴης χρόνον.
ΦΕ. ἀρᾷ γονεῦσιν οὐδὲν ἔκδικον παθών;
ΑΔ. μακροῦ βίου γὰρ ᾐσθόμην ἐρῶντά σε.
ΦΕ. ἀλλ' οὐ σὺ νεκρόν γ' ἀντὶ σοῦ τόνδ' ἐκφέρεις;
ΑΔ. σημεῖα τῆς σῆς —γ'—, ὦ κάκιστ', ἀψυχίας.
ΦΕ. οὗτοι πρὸς ἡμῶν γ' ὤλετ'· οὐκ ἐρεῖς τόδε.
ΑΔ. φεῦ·
εἶθ' ἀνδρὸς ἔλθοις τοῦδ' ἔτ' ἐς χρείαν ποτέ.
ΦΕ. μνήστευε πολλάς, ὡς θάνωσι πλείονες.
ΑΔ. σοὶ τοῦτ' ὄνειδος· οὐ γὰρ ἤθελες θανεῖν.
ΦΕ. φίλον τὸ φέγγος τοῦτο τοῦ θεοῦ, φίλον.
ΑΔ. κακὸν τὸ λῆμα κοὐκ ἐν ἀνδράσιν τὸ σόν.
ΦΕ. οὐκ ἐγγελᾷς γέροντα βαστάζων νεκρόν.
ΑΔ. θανῇ γε μέντοι δυσκλεής, ὅταν θάνῃς.
ΦΕ. κακῶς ἀκούειν οὐ μέλει θανόντι μοι.
ΑΔ. φεῦ φεῦ· τὸ γῆρας ὡς ἀναιδείας πλέων.
ΦΕ. ἦδ' οὐκ ἀναιδής· τήνδ' ἐφηῦρες ἄφρονα.

713. μείζον' ἄν MSS., cm. G. H. Schaefer. — ζῴης S, ζώοις rell. (with p).
714 sq. are placed after 719 by Nauck (see *Eur. Studd.* ii. 70).
716. **νεκρόν γ'** B; the other MSS. om. γ'.
717. σημειά γ' ὦ κάκιστε ταῦτ' ἀψυχίας S. — <**γ'**> inserted by van Herwerden (*Mnem.* [*n.s.*] 5, p. 44).
718. οὔτι S. — **γ'** om. S.
719. τοῦδέ γ' MSS., **τοῦδ' ἔτ'** suggested by Kirchhoff.

ΑΔ. ἄπελθε κἀμὲ τόνδ' ἔα θάψαι νεκρόν.
ΦΕ. ἄπειμι· θάψεις δ' αὐτὸς ὢν αὐτῆς φονεύς,
δίκας τε δώσεις τοῖσι κηδεσταῖς ἔτι.
ἦ τἄρ' Ἄκαστος οὐκέτ' ἔστ' ἐν ἀνδράσιν,
εἰ μή σ' ἀδελφῆς αἷμα τιμωρήσεται.
ΑΔ. ἔρρων νυν αὐτὸς χή ξυνοικήσασά σοι
ἄπαιδε παιδὸς ὄντος, ὥσπερ ἄξιοι,
γηράσκετ'· οὐ γὰρ τῷδ' ἔτ' ἐς ταὐτὸν στέγος
νεῖσθ'· εἰ δ' ἀπειπεῖν χρὴν με κηρύκων ὕπο
τὴν σὴν πατρῴαν ἑστίαν, ἀπεῖπον ἄν.
ἡμεῖς δέ, τοὺν ποσὶν γὰρ οἰστέον κακόν,
στείχωμεν, ὡς ἂν ἐν πυρᾷ θῶμεν νεκρόν.
ΧΟ. ἰὼ ἰώ. σχετλία τόλμης,
ὦ γενναία καὶ μέγ' ἀρίστη,
χαῖρε· πρόφρων σὲ χθόνιός θ' Ἑρμῆς
Ἄιδης τε δέχοιτ'. εἰ δέ τι κἀκεῖ
πλέον ἔστ' ἀγαθοῖς, τούτων μετέχουσ'
Ἄιδου νύμφη παρεδρεύοις.

ΘΕ. πολλοὺς μὲν ἤδη κἀπὸ παντοίας χθονὸς
ξένους μολόντας οἶδ' ἐς Ἀδμήτου δόμους,
οἷς δεῖπνα προύθηκ'· ἀλλὰ τοῦδ' οὔπω ξένον

729. καί με S.
731. δὲ (for τε) S.—τοῖσι σοῖσι B (σοῖσι cancelled by B²); cf. crit. note on v. 318.
732. ἄκλαυστος (*sic*) B for Ἄκαστος.
734. ἔρρου S. ἔρροις Ba. The reading in the text is due to the Scholiast (τινὲς δὲ ἔρρων γράφουσι σὺν τῷ ν, ἵνα ᾖ μετοχὴ ἀντὶ ῥήματος τοῦ ἔρρε). The error arose from ερρωνγν (ν written for νν).
736. τῶδε γ' Ba, τῷδ' ἴτ' S. whence I derive τῷδ' ἔτ' as the original (cf. v. 719 crit. note) (anticipated by Elmsley ad *Heracl.* 959 [956]).
741. ἰὼ once in S.
743 sq. χθόνιός θ' Ἅιδης | ἑρμῆς τε δέχηθ' B.—746. προσεδρεύοις S.
749. ξένου MSS., ξένον suggested by Dobree.

κακίον' ἐς τήνδ' ἑστίαν ἐδεξάμην,
ὃς πρῶτα μὲν πενθοῦντα δεσπότην ὁρῶν
εἰσῆλθε κἀτόλμησ' ἀμείψασθαι πύλας·
ἔπειτα δ' οὔτι σωφρόνως ἐδέξατο
τὰ προστυχόντα ξένια, συμφορὰν μαθών,
ἀλλ' εἴ τι μὴ φέροιμεν, ὤτρυνεν φέρειν·
ποτῆρα δ' ἐν χείρεσσι κίσσινον λαβὼν
πίνει μελαίνης μητρὸς εὔζωρον μέθυ,
ἕως ἐθέρμην' αὐτὸν ἀμφιβᾶσα φλὸξ
οἴνου· στέφει δὲ κρᾶτα μυρσίνης κλάδοις
ἄμουσ' ὑλακτῶν· δισσὰ δ' ἦν μέλη κλύειν·
ὃ μὲν γὰρ ᾖδε, τῶν ἐν Ἀδμήτου κακῶν
οὐδὲν προτιμῶν, οἰκέται δ' ἐκλαίομεν
δέσποιναν· ὄμμα δ' οὐκ ἐδείκνυμεν ξένῳ
τέγγοντες· Ἄδμητος γὰρ ὧδ' ἐφίετο.
καὶ νῦν ἐγὼ μὲν ἐν δόμοισιν ἑστιῶ
ξένον, πανοῦργον κλῶπα καὶ λῃστήν τινα,
ἣ δ' ἐκ δόμων βέβηκεν, οὐδ' ἐφεσπόμην
οὐδ' ἐξέτεινα χεῖρ', ἀποιμώζων ἐμὴν
δέσποιναν, ἣ ἐμοὶ πᾶσί τ' οἰκέταισιν ἦν
μήτηρ· κακῶν γὰρ μυρίων ἐρρύετο,
ὀργὰς μαλίσσουσ' ἀνδρός. ἆρα τὸν ξένον
στυγῶ δικαίως, ἐν κακοῖς ἀφιγμένον;
ΗΡ. οὗτος, τί σεμνὸν καὶ πεφροντικὸς βλέπεις;
οὐ χρὴ σκυθρωπὸν τοῖς ξένοις τὸν πρόσπολον
εἶναι, δέχεσθαι δ' εὐπροσηγόρῳ φρενί·
σὺ δ' ἄνδρ' ἑταῖρον δεσπότου παρόνθ' ὁρῶν,

755. φέροιεν (*sic*) B.
759. μυρσίνους MSS., μυρσίνης Canter.
760 sq. δισσὰ—ᾖδε om. S (perhaps rightly).

στυγνῷ προσώπῳ καὶ συνωφρυωμένος
δέχῃ, θυραίου πήματος σπουδὴν ἔχων.
δεῦρ' ἔλθ', ὅπως ἂν καὶ σοφώτερος γένῃ.
τὰ θνητὰ πράγματ' οἶδας ἣν ἔχει φύσιν;
οἶμαι μὲν οὔ· πόθεν γάρ; ἀλλ' ἄκουέ μου.
βροτοῖς ἅπασι κατθανεῖν ὀφείλεται,
κοὐκ ἔστι θνητῶν ὅστις ἐξεπίσταται
τὴν αὔριον μέλλουσαν εἰ βιώσεται·
τὸ τῆς τύχης γὰρ ἀφανὲς οἳ προβήσεται.
κἄστ' οὐ διδακτὸν οὐδ' ἁλίσκεται τέχνῃ.
ταῦτ' οὖν ἀκούσας καὶ μαθὼν ἐμοῦ πάρα,
εὔφραινε σαυτόν, πῖνε, τὸν καθ' ἡμέραν
βίον λογίζου σόν, τὰ δ' ἄλλα τῆς τύχης·
τίμα δὲ καὶ τὴν πλεῖστον ἡδίστην θεῶν
Κύπριν βροτοῖσιν· εὐμενὴς γὰρ ἡ θεός·
τὰ δ' ἄλλ' ἔασον ταῦτα καὶ πείθου λόγοις
ἐμοῖσιν, εἴπερ ὀρθά σοι δοκῶ λέγειν.
οἶμαι μέν. οὐκ οὖν τὴν ἄγαν λύπην ἀφεὶς
πίῃ μεθ' ἡμῶν τάσδ' ὑπερβαλὼν τύχας,
στεφάνοις πυκασθείς; καὶ σάφ' οἶδ' ὀθούνεκα
τοῦ νῦν σκυθρωποῦ καὶ ξυνεστῶτος τρόπου

777. συνωφρυωμένῳ MSS., **συνωφρυωμένος** suggested by Nauck, *Eur. Studd.* ii. 85. See Explan. Notes.
780. **οἶδας** MSS., οἴσθας Nauck (*Eur. Studd.* ii. 71 *sqq.*). See Explan. Notes.
781. δοκῶ μὲν Plutarch in *Consol. ad Apoll.* 107 B-C, where vv. 780-785 are cited.
783. ἔστιν αὐτῶν ὅστις Plutarch *loc. cit.*
785. οὔ S, ἤ c. 792. **πείθου** P, πιθοῦ rell.
797. ξυνεστῶτος φρενῶν S, κακοῦ rell. Accepting Kirchhoff's view that κακοῦ and φρενῶν are merely attempts to supply an ancient lacuna at the end of the verse, I have given instead Nauck's **τρόπου** (cf. *Eur. Studd.* ii. 74).

μεθορμιεῖ σε πίτυλος ἐμπεσὼν σκύφου.
ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεών,
ὡς τοῖς γε σεμνοῖς καὶ συνωφρυωμένοις
ἅπασίν ἐστιν, ὥς γ' ἐμοὶ χρῆσθαι κριτῇ,
οὐ βίος ἀληθῶς ὁ βίος, ἀλλὰ συμφορά.
ΘΕ. ἐπιστάμεσθα ταῦτα· νῦν δὲ πράσσομεν
οὐχ οἷα κώμου καὶ γέλωτος ἄξια.
ΗΡ. γυνὴ θυραῖος ἡ θανοῦσα· μὴ λίαν
πένθει· δόμων γὰρ ζῶσι τῶνδε δεσπόται.
ΘΕ. τί ζῶσιν; οὐ κάτοισθα τὰν δόμοις κακά;
ΗΡ. εἰ μή γε σός με δεσπότης ἐψεύσατο.
ΘΕ. ἄγαν ἐκεῖνός ἐστ' ἄγαν φιλόξενος.
ΗΡ. οὐ χρῆν μ' ὀθνείου γ' οὕνεκ' εὖ πάσχειν νεκροῦ;
ΘΕ. ἦ κάρτα μέντοι καὶ λίαν οἰκεῖος ἦν.
ΗΡ. μῶν ξυμφοράν τιν' οὖσαν οὐκ ἔφραζέ μοι;
ΘΕ. χαίρων ἴθ'· ἡμῖν δεσποτῶν μέλει κακά.
ΗΡ. ὅδ' οὐ θυραίων πημάτων ἄρχει λόγος.
ΘΕ. οὐ γάρ τι κωμάζοντ' ἂν ἠχθόμην σ' ὁρῶν.
ΗΡ. ἀλλ' ἦ πέπονθα δεῖν' ὑπὸ ξένων ἐμῶν;
ΘΕ. οὐκ ἦλθες ἐν δέοντι δέξασθαι δόμοις.
πένθος γὰρ ἡμῖν ἐστι καὶ κουρὰν βλέπεις
μελαμπέπλους στολμούς τε. ΗΡ. τίς δ' ὁ
κατθανών;
μῶν ἢ γένους τι φροῦδον ἢ γέρων πατήρ;

808. I have ventured to write **γε** for τι of the MSS.
809. ἄγαν γ' ἐκεῖνος S.
810. οὔκουν (for **οὐ χρῆν μ'**) S.—Nauck would read πράσσειν for **πάσχειν** without sufficient justification. See Explan. Notes.
812 sq. Transposed by Nauck (*Eur. Studd.* ii. 75) so as to fall between vv. 809 and 810. Prinz regards the two vv. as spurious.
815. σε for **τι** (**σ'** omitted before **ὁρῶν**) S. 817. δόμους S.
820. μῶν ἢ τέκνων τι φροῦδον γένος (γένος del. B^1) ἢ γέρων πατήρ; B (τὶς φροῦδος ἢ L, τὶς ἢ φροῦδος ἢ P). Schol. ad v. 820 ταῦτα δὲ

ΘΕ. γυνὴ μὲν οὖν ὄλωλεν Ἀδμήτου, ξένε.
ΗΡ. τί φής ; ἔπειτα δῆτά μ' ἐξενίζετε ;
ΘΕ. ἠδεῖτο γάρ σε τῶνδ' ἀπώσασθαι δόμων.
ΗΡ. ὦ σχέτλι', οἵας ἤμπλακες συναόρου.
ΘΕ. ἀπωλόμεσθα πάντες, οὐ κείνη μόνη.
ΗΡ. ἀλλ' ἠσθόμην μὲν ὄμμ' ἰδὼν δακρυρροοῦν
κουράν τε καὶ πρόσωπον· ἀλλ' ἔπειθέ με
λέγων θυραῖον κῆδος ἐς τάφον φέρειν,
βίᾳ δὲ θυμοῦ τάσδ' ὑπερβαλὼν πύλας
ἔπινον ἀνδρὸς ἐν φιλοξένου δόμοις
πρίσσοντος οὕτω. κᾆτα κωμάζω κάρα
στεφάνοις πυκασθείς ; ἀλλὰ σοῦ τὸ μὴ φράσαι,
κακοῦ τοσούτου δώμασιν προσκειμένου.
ποῦ καί σφε θάπτει ; ποῦ νιν εὑρήσω μολών ;
ΘΕ. ὀρθὴν παρ' οἶμον, ἣ ἐπὶ Λάρισαν φέρει,
τύμβον κατόψει ξεστὸν ἐκ προαστίου.
ΗΡ. ὦ πολλὰ τλᾶσα καρδία καὶ χεὶρ ἐμή,
νῦν δεῖξον οἷον παῖδά σ' ἡ Τιρυνθία
Ἠλεκτρυόνος ἐγείνατ' Ἀλκμήνη Διί.

τὰ τρία <ἰαμβεῖα> ἔν τισιν οὐκ ἔγκειται. These vv. are thought to be 818-820. "Lacunae explendae caussa ab interpolatore olim esse additos [hos versus] stichomythiae ratio evincit satis aperta" (Kirchhoff). The text gives v. 820 acc. to Kirchhoff's conjecture. See further Explan. Notes. 825. *μόνον* L.

827. **πεπλώματ'** (for **πρόσωπον**) Mekler and Stadtmüller. See further Explan. Notes.

831. *κἀτα* (*κἄτα* a[2]) *κωμάζω* a, *κατακωμάζω* B, *κἄτ' ἐκώμαζον* L, *κἀπεκώμαζον* P.

833. *δόματος* B.—*προκειμένου* MSS., corr. Scaliger.

835. *Λάρισσαν* MSS.; the form w. single *σ* is supported by inscriptions (Meisterhans, *Gramm. der Att. Inschriften*[2], p. 75). It was restored here by Nauck.

837. *ψυχή τ'* (for **καὶ χεὶρ**) a (from Or. 466).

839. **ἠλεκτρυόνος** C, *-ωνος* a, *-ωνος* rell.—*γειναθ'* MSS., **ἐγείνατ'** Blomfield.

δεῖ γάρ με σῶσαι τὴν θανοῦσαν ἀρτίως
γυναῖκα κἀς τόνδ' αὖθις ἱδρῦσαι δόμον
Ἄλκηστιν, Ἀδμήτῳ δ' ὑπουργῆσαι χάριν.
ἐλθὼν δ' ἄνακτα τὸν μελάμπτερον νεκρῶν
Θάνατον φυλάξω, καί νιν εὑρήσειν δοκῶ
πίνοντα τύμβου πλησίον προσφαγμάτων.
κἄνπερ λοχαίας αὐτὸν ἐξ ἕδρας συθεὶς
μάρψω κύκλον τε περιβάλω χεροῖν ἐμαῖν,
οὐκ ἔστιν ὅστις αὐτὸν ἐξαιρήσεται
μογοῦντα πλευρά, πρὶν γυναῖκ' ἐμοὶ μεθῇ.
ἢν δ' οὖν ἁμάρτω τῆσδ' ἄγρας, καὶ μὴ μόλῃ
πρὸς αἱματηρὸν πέλανον, εἶμι τῶν κάτω
Κόρης ἄνακτός τ' εἰς ἀνηλίους δόμους
αἰτήσομαί τε· καὶ πέποιθ' ἄξειν ἄνω
Ἄλκηστιν, ὥστε χερσὶν ἐνθεῖναι ξένου,
ὅς μ' ἐς δόμους ἐδέξατ' οὐδ' ἀπήλασε,
καίπερ βαρείᾳ ξυμφορᾷ πεπληγμένος,
ἔκρυπτε δ' ὧν γενναῖος, αἰδεσθεὶς ἐμέ.
τίς τοῦδε μᾶλλον Θεσσαλῶν φιλόξενος,
τίς Ἑλλάδ' οἰκῶν ; τοιγὰρ οὐκ ἐρεῖ κακὸν
εὐεργετῆσαι φῶτα γενναῖος γεγώς.
ΑΔ. ἰὼ ἰώ. στυγναὶ πρόσοδοι,

841. *κεἰς* MSS. 842. δ' S, *θ'* rell.

843. I have adopted Musgrave's conjecture, **μελάμπτερον**, based on the Schol. *εἰδωλοποιεῖται μελαίνας πτέρυγας ἔχων ὁ Θάνατος* and favoured by Kirchhoff.

846. *λοχήσας* MSS., Schol. *γράφεται λοχ<α>ίας. λοχᾶν γὰρ αὐτὸν θέλει ὁ Ἡρακλῆς κρυφθείς.* Prinz cites most of the v. from the Cod. Flor. of the *Etymol. Magn.* thus: *κἂν περ λόχαια σαυτὸν ἐξέδρας.*

847. *περιβαλῶ* S, *περιβαλὼν* rell. (with l), corr. Monk.—*δὲ* MSS., **τε** Nauck.

852. *ἀνηλίου* B. 861. **ἰὼ ἰὼ** l, *ἰώ* rell.

στυγναὶ δ' ὄψεις χήρων μελάθρων·
ἰώ μοί μοι. αἰαῖ, αἰαῖ.
ποῖ βῶ ; πᾷ στῶ ; τί λέγω ; τί δὲ μή ;
πῶς ἂν ὀλοίμαν ;
ἢ βαρυδαίμονα μήτηρ μ' ἔτεκεν.
ζηλῶ φθιμένους, κείνων ἔραμαι,
κεῖν' ἐπιθυμῶ δώματα ναίειν.
οὔτε γὰρ αὐγὰς χαίρω προσορῶν
οὔτ' ἐπὶ γαίας πόδα πεζεύων·
τοῖον ὄμηρόν μ' ἀποσυλήσας
Ἅιδη Θάνατος παρέδωκεν.

ΧΟ. πρόβᾱ πρόβᾱ· βᾶθι κεῦθος οἴκων. στρ.
ΑΔ. αἰαῖ.
ΧΟ. πέπονθας ἄξι' αἰαγμάτων.
ΑΔ. ἒ ἔ.
ΧΟ. δι' ὀδύνας ἔβας,
σάφ' οἶδα. ΑΔ. φεῦ φεῦ. ΧΟ. τὰν νέρθεν
οὐδὲν ὠφελεῖς.
ΑΔ. ἰώ μοί μοι. ΧΟ. τὸ μήποτ' εἰσιδεῖν φιλίας
ἁλόχου
πρόσωπόν <τιν'> ἄντα λυπρόν.
ΑΔ. ἔμνησας ὅ μου φρένας ἥλκωσεν·
τί γὰρ ἀνδρὶ κακὸν μεῖζον ἁμαρτεῖν

872-877 = 889-894

862. μοι once B. —αἰ αἰ P, αἲ αἲ L, ἔ ἔ B, ἒ ἔ a. I have followed Hermann in doubling **αἰαῖ** and in the arrangement of the anapaests from *ἰὼ ἰώ* to *ὀλοίμαν*.
863. *πῆ στῶ* l, *ποῖ στῶ* rell. ; **πᾷ** is due to Porson, who suggested *πᾶ* ad *Hec.* 1062 [1080].
865. **ἔτεκεν** S, *ἔτικτεν* rell.
873. **αἰαῖ** om. P.
877. Musgrave supplies **τιν'**.
878. *ὁμοῦ φρέν'* ἥλκωσε B.

πιστῆς ἁλόχου ; μή ποτε γήμας
ὤφελον οἰκεῖν μετὰ τῆσδε δόμους.
ζηλῶ δ' ἀγάμους ἀτέκνους τε βροτῶν·
μία γὰρ ψυχή, τῆς ὑπεραλγεῖν
μέτριον ἄχθος·
παίδων δὲ νόσους καὶ νυμφιδίους
εὐνὰς θανάτοις κεραϊζομένας
οὐ τλητὸν ὁρᾶν, ἐξὸν ἀτέκνους
ἀγάμους τ' εἶναι διὰ παντός.

ΧΟ. τύχα τύχα δυσπάλαιστος ἥκει, ἀντ.
ΑΔ. αἰαῖ.
ΧΟ. πέρας δέ γ' οὐδὲν ἀλγῶν τίθης.
ΑΔ. ἒ ἔ.
ΧΟ. βαρέα μὲν φέρειν,
ὅμως δὲ ΑΔ. φεῦ φεῦ. ΧΟ. τλᾶθ'· οὐ σὺ
πρῶτος ὤλεσας
ΑΔ. ἰώ μοί μοι. ΧΟ. γυναῖκα· συμφορὰ δ' ἑτέρους ἑτέρα
πιέζει φανεῖσα θνατῶν.
ΑΔ. ὦ μακρὰ πένθη λῦπαί τε φίλων
τῶν ὑπὸ γαῖαν.
τί μ' ἐκώλυσας ῥῖψαι τύμβου
τάφρον εἰς κοίλην καὶ μετ' ἐκείνης
τῆς μέγ' ἀρίστης κεῖσθαι φθίμενον ;
δύο δ' ἀντὶ μιᾶς Ἅιδης ψυχὰς

880. **πιστῆς** Sa, with Stobaeus (*Flor.* 69, 12), *φιλίας* B (apparently from v. 876).
883. *ψυχῆ δὲ μιᾶ* l, *ψυχῆ γὰρ μιᾶ* P. —*τῆσδ'* MSS., **τῆς** Stobaeus.
887 sq. *ἀτέκνοις* | *ἀγάμους τ'* S.
890. *δ' οὐδὲν* S.
898. *κατ'* (for **καὶ μετ'**) S.

τὰς πιστοτάτας σὺν ἂν ἔσχεν, ὁμοῦ
χθονίαν λίμνην διαβάντε.

ΧΟ. ἐμοί τις ἦν στρ.
ἐν γένει, ὦ κόρος ἀξιόθρηνος
ὤλετ' ἐν δόμοισιν μονόπαις· ἀλλ' ἔμπας
ἔφερε κακὸν ἄλις, ἄτεκνος ὤν,
πολιὰς ἐπὶ χαίτας
ἤδη προπετὴς ὢν βιότου τε πόρσω.

ΑΔ. ὦ σχῆμα δόμων, πῶς - σ' - εἰσέλθω ;
πῶς δ' οἰκήσω μεταπίπτοντος
δαίμονος ; οἴμοι. πολὺ γὰρ τὸ μέσον·
τότε μὲν πεύκαις σὺν Πηλιάσιν
ξύν θ' ὑμεναίοις ἔστειχον ἔσω,
φιλίας ἀλόχου χέρα βαστάζων·
πολυήχητος δ' εἵπετο κῶμος,
τήν τε θανοῦσαν κἄμ' ὀλβίζων,
ὡς εὐπατρίδαι καὶ ἀπ' ἀμφοτέρων
ὄντες ἀριστέων ξύζυγες εἶμεν.
νῦν δ' ὑμεναίων γόος ἀντίπαλος
λευκῶν τε πέπλων μέλανες στολμοὶ
πέμπουσί μ' ἔσω

903-910 = 926-934.

904. **κόρος** l, *κοῦρος* L rell.
905. *ὤχετ'* S.
910. *πρόσω* MSS., corr. Gaisford.
911. <**σ'**> inserted by Wakefield.
913. **δ'** S, om. rell.
917. Schol. *γράφεται πιστῆς* (for **φιλίας**); cf. v. 880.
918. *πολυάχητος* MSS., em. Monk.
921. *ἀρίστων* MSS., em. Dobree and Hermann. —*εἰμὲν* aP, the other MSS. *ἦμεν* (supported by Nauck). **εἶμεν** Heath and Gaisford (followed by Prinz).

λέκτρων κοίτας ἐς ἐρήμους.

ΧΟ. παρ' εὐτυχῆ ἀντ.
σοὶ πότμον ἦλθεν ἀπειροκάκῳ τόδ'
ἄλγος· ἀλλ' ἔσωσας βίοτον καὶ ψυχάν.
ἔθανε δάμαρ, ἔλιπε, φιλία·
τί νέον τόδε ; πολλοὺς
ἤδη παρέλυσεν θάνατος δάμαρτος.

ΑΔ. φίλοι, γυναικὸς δαίμον' εὐτυχέστερον
τοὐμοῦ νομίζω, καίπερ οὐ δοκοῦνθ' ὅμως·
τῆς μὲν γὰρ οὐδὲν ἄλγος ἅψεταί ποτε,
πολλῶν δὲ μόχθων εὐκλεὴς ἐπαύσατο.
ἐγὼ δ', ὃν οὐ χρῆν ζῆν, παρεὶς τὸ μόρσιμον,
λυπρὸν διάξω βίοτον· ἄρτι μανθάνω.
πῶς γὰρ δόμων τῶνδ' εἰσόδους ἀνέξομαι ;
τίν' ἂν προσειπών, τοῦ δὲ προσρηθεὶς ὕπο
τερπνῆς τύχοιμ' ἂν εἰσόδου ; ποῖ τρέψομαι ;
ἡ μὲν γὰρ ἔνδον ἐξελᾷ μ' ἐρημία,
γυναικὸς εὐνὰς εὖτ' ἂν εἰσίδω κενὰς
θρόνους τ' ἐν οἷσιν ἷζε, καὶ κατὰ στέγας
αὐχμηρὸν οὖδας, τέκνα δ' ἀμφὶ γούνασι
πίπτοντα κλαίῃ μητέρ', οἱ δὲ δεσπότιν
στένωσιν οἵαν ἐκ δόμων ἀπώλεσαν.
τὰ μὲν κατ' οἶκον τοιάδ'· ἔξωθεν δέ με

After 929 B adds *ἄδμητ. ἔ ἔ χορ. ὦ ἄδμητε* ; a adds *ἔ ἔ*.
930. *φιλίαν* MSS., emended in *Quarterly Review*, xv. p. 123.
939. *χρὴ* MSS., em. Elmsley.
940. *μανθάνων* S.
943. Nauck would reject this v., without good reason (*Eur. Studd.* ii. 80).
944. *ἐξελεῖ* S.
950. *οἴκους* S.

γάμοι τ' ἐλῶσι Θεσσαλῶν καὶ ξύλλογοι
γυναικοπληθεῖς· οὐ γὰρ ἐξανέξομαι
λεύσσων δάμαρτος τῆς ἐμῆς ὁμήλικας.
ἐρεῖ δέ μ' ὅστις ἐχθρὸς ὢν κυρεῖ τάδε·
ἰδοὺ τὸν αἰσχρῶς ζῶνθ', ὃς οὐκ ἔτλη θανεῖν,
ἀλλ' ἣν ἔγημεν ἀντιδοὺς ἀψυχίᾳ
πέφευγεν Ἅιδην· εἶτ' ἀνὴρ εἶναι δοκεῖ;
στυγεῖ δὲ τοὺς τεκόντας, αὐτὸς οὐ θέλων
θανεῖν. τοιάνδε πρὸς κακοῖσι κληδόνα
ἔξω. τί μοι ζῆν δῆτα κύδιον, φίλοι,
κακῶς κλύοντι καὶ κακῶς πεπραγότι;

ΧΟ. ἐγὼ καὶ διὰ μούσας — ἀεί — στρ.
καὶ μετάρσιος ᾐξά, καὶ
πλείστων ἁψάμενος λόγων
κρεῖσσον οὐδὲν Ἀνάγκας
ηὗρον, οὐδέ τι φάρμακον
Θρῄσσαις ἐν σανίσιν, τὰς
Ὀρφεία κατέγραψεν
γῆρυς, οὐδ' ὅσα Φοῖβος Ἀ-
σκληπιάδαις ἔδωκε
φάρμακα πολυπόνοις
ἀντιτεμὼν βροτοῖσιν.
μόνας δ' οὔτ' ἐπὶ βωμοὺς ἀντ.
ἔστιν οὔτε βρέτας θεᾶς
ἐλθεῖν, οὐ σφαγίων κλύει.
μή μοι, πότνια, μείζων

962-972 = 973-983.

951. γ' MSS., **τ'** Wakefield. 957. κἀτ' S.
970. παρέδωκε MSS., corr. Musgrave and Hermann.
974 sq. ἐλθεῖν ἔστιν MSS., corr. W. A. Wagner.

ἔλθοις ἢ τὸ πρὶν ἐν βίῳ.
καὶ γὰρ Ζεὺς ὅ τι νεύσῃ,
σὺν σοὶ τοῦτο τελευτᾷ.
καὶ τὸν ἐν Χαλύβοις δαμά-
ζεις σὺ βίᾳ σίδαρον,
οὐδέ τις ἀποτόμου
λήματός ἐστιν αἰδώς.
καὶ σ' ἐν ἀφύκτοισι χερῶν εἶλε θεὰ δεσμοῖς. στρ.
τόλμα δ'· οὐ γὰρ ἀνάξεις ποτ' ἔνερθεν
κλαίων τοὺς φθιμένους ἄνω.
καὶ θεῶν σκύτιοι φθίνουσι
παῖδες ἐν θανάτῳ.
φίλα μὲν ὅτ' ἦν μεθ' ἡμῶν,
φίλα δὲ θανοῦσ' <ἔτ'> ἔσται·
γενναιοτάταν δὲ πασᾶν
ἐξεύξω κλισίαις ἄκοιτιν.
μηδὲ νεκρῶν ὡς φθιμένων χῶμα νομιζέσθω ἀντ.
τύμβος σᾶς ἀλόχου, θεοῖσι δ' ὁμοίως
τιμάσθω, σέβας ἐμπόρων.
καί τις δοχμίαν κέλευθον
ἐμβαίνων τόδ' ἐρεῖ·

984-994 = 995-1005.

980. Χαλύβοισι S.
984. σ' ἐν MSS., om. Nauck.—ἀφύκτοις S.
985. **τόλμα δ'** S, τόλμα τάδ' B, τόλμα τόδ' a.
986. φθιομένους B. For **ἄνω** we should perhaps read βροτῶν (**ἄνω** part of a gloss on ἀνάξεις?).
989. **φθίνουσι** S, φθινύθουσι rell. (with l).
992. **δὲ** a, δὲ καὶ rell.—θανοῦσ' (θανοῦσα l') ἔστιν S, θ. ἐστίν rell., θ. ἐς ἀεί Nauck (*Eur. Studd.* ii. 80 *sq.*); **ἔτ' ἔσται** suggested by Prinz.
998. ὅμοιος B.
1001. ἐκβαίνων S.

αὗτα ποτὲ προύθαν' ἀνδρός,
νῦν δ' ἐστὶ μάκαιρα δαίμων
χαῖρ', ὦ πότνι', εὖ δὲ δοίης.
τοῖαί νιν προσεροῦσι φᾶμαι.
— καὶ μὴν ὅδ', ὡς ἔοικεν, Ἀλκμήνης γόνος,
Ἄδμητε, πρὸς σὴν ἑστίαν πορεύεται.
ΗΡ. φίλον πρὸς ἄνδρα χρὴ λέγειν ἐλευθέρως,
Ἄδμητε, μομφὰς δ' οὐχ ὑπὸ σπλάγχνοις ἔχειν
σιγῶντ'. ἐγὼ δὲ σοῖς κακοῖσιν ἠξίουν
ἐγγὺς παρεστὼς ἐξετάζεσθαι φίλος·
σὺ δ' οὐκ ἔφραζες σῆς προκείμενον νέκυν
γυναικός, ἀλλά μ' ἐξένιζες ἐν δόμοις,
ὡς δὴ θυραίου πήματος σπουδὴν ἔχων.
— κἄστεψα κρᾶτα καὶ θεοῖς ἐλειψάμην
σπονδὰς ἐν οἴκοις δυστυχοῦσι τοῖσι σοῖς.
καὶ μέμφομαι μὲν μέμφομαι παθὼν τάδε·
οὐ μήν σε λυπεῖν ἐν κακοῖσι βούλομαι,
ὧν δ' οὕνεχ' ἥκω δεῦρ' ὑποστρέψας πάλιν
λέξω. γυναῖκα τήνδε μοι σῶσον λαβών,
ἕως ἂν ἵππους δεῦρο Θρηκίας ἄγων
ἔλθω, τύραννον Βιστόνων κατακτανών.
πράξας δ'. ὃ μὴ τύχοιμι, νοστήσαιμι γάρ.

1002. προύθανεν MSS., corr. Monk.
1009. **μομφὰς** S, μορφὰς rell.
1014. This v. is rejected by Lachmann and Nauck (*Eur. Studd.* ii. 80) as interpolated from v. 778 (followed by Kirchhoff in ed. min.). But in his text N. does not bracket. Prinz rejects. For defence of v. see Explan. Notes.
1017. μέμφομαι δὴ L, μέμφομαι δὲ P (ΜΕΝ omitted before ΜΕΜ in archetype).
1021. θρῄκας S (ιους over ας by I).
1022. ἔνθα (for **ἔλθω**) B.
1023. νοστήσοιμι L.

δίδωμι τήνδε σοῖσι προσπολεῖν δόμοις.
πολλῷ δὲ μόχθῳ χεῖρας ἦλθεν εἰς ἐμάς·
ἀγῶνα γὰρ πάνδημον εὑρίσκω τινὰς
τιθέντας, ἀθληταῖσιν ἄξιον πόνον,
ὅθεν κομίζω τήνδε νικητήρια
λαβών· τὰ μὲν γὰρ κοῦφα τοῖς νικῶσιν ἦν
ἵππους ἄγεσθαι, τοῖσι δ' αὖ τὰ μείζονα
νικῶσι, πυγμὴν καὶ πάλην, βουφόρβια·
γυνὴ δ' ἐπ' αὐτοῖς εἶπετ'· ἐντυχόντι δὲ
αἰσχρὸν παρεῖναι κέρδος ἦν τόδ' εὐκλεές.
ἀλλ', ὥσπερ εἶπον, σοὶ μέλειν γυναῖκα χρή·
οὐ γὰρ κλοπαίαν, ἀλλὰ σὺν πόνῳ λαβὼν
ἥκω· χρόνῳ δὲ καὶ σύ μ' αἰνέσεις ἴσως.
ΑΔ. οὔτοι σ' ἀτίζων οὐδ' ἐν ἐχθροῖσιν τιθεὶς
ἔκρυψ' ἐμῆς γυναικὸς ἀθλίους τύχας·
ἀλλ' ἄλγος ἄλγει τοῦτ' ἂν ἦν προσκείμενον,
εἴ του πρὸς ἄλλου δώματ' ὡρμήθης ξένου·
ἄλις δὲ κλαίειν τοὐμὸν ἦν ἐμοὶ κακόν.
γυναῖκα δ', εἴ πως ἔστιν, αἰτοῦμαί σ', ἄναξ,
ἄλλον τιν' ὅστις μὴ πέπονθεν οἷ' ἐγὼ
σῴζειν ἄνωχθι Θεσσαλῶν, πολλοὶ δέ σοι
ξένοι Φεραίων, μὴ ἐμέ· μιμνήσκεις κακῶν.

1024. σοι (for **σοῖσι**) B.—πρόσπολον S.
1025. πολλῶν δὲ μόχθων ἦλθε χεῖρας εἰς ἐμάς S.
1027. **πόνον** B, πόνων a, πόνου S.
1031. Perhaps κρατῶσι for **νικῶσι**! Cf. Xen. *Anab.* 3, 2, 29.
1036. σύ γ' S.
1037. **ἀτίζων** H (Prinz is wrong in printing the *') rell. ἀτιμάζων, a gloss.—αἰσχροῖσιν S.
1038. **ἀθλίους** a, ἀθλίου rell.
1039. προκείμενον BP; cf. v. 833 (crit. note).
1040. εἴπερ S. 1045. μή με μιμνήσκεις B, μή μ' ἀναμνήσῃς S.

οὐκ ἂν δυναίμην τήνδ' ὁρῶν ἐν δώμασιν
ἄδακρυς εἶναι· μὴ νοσοῦντί μοι νόσον
προσθῇς· ἄλις γὰρ ξυμφορᾷ βαρύνομαι.
ποῦ καὶ τρέφοιτ' ἂν δωμάτων νέα γυνή;
νέα γάρ, ὡς ἐσθῆτι καὶ κύσμῳ πρέπει.
πότερα κατ' ἀνδρῶν δῆτ' ἐνοικήσει στέγην;
καὶ πῶς ἀκραιφνὴς ἐν νέοις στρωφωμένη
ἔσται; τὸν ἡβῶνθ', Ἡράκλεις, οὐ ῥᾴδιον
εἴργειν· ἐγὼ δὲ σοῦ προμηθίαν ἔχω·
ἢ τῆς θανούσης θάλαμον ἐμβήσας τρέφω;
καὶ πῶς ἐπεσφρῶ τήνδε τῷ κείνης λέχει;
διπλῆν φοβοῦμαι μέμψιν, ἔκ τε δημοτῶν,
μή τίς μ' ἐλέγξῃ τὴν ἐμὴν εὐεργέτιν
προδόντ' ἐν ἄλλης δεμνίοις πίτνειν νέας·
καὶ τῆς θανούσης, ἀξία δ' ἐμοὶ σέβειν,
πολλὴν πρόνοιαν δεῖ μ' ἔχειν. σὺ δ', ὦ γύναι,
ἥτις ποτ' εἶ σύ, ταὔτ' ἔχουσ' Ἀλκήστιδι
μορφῆς μέτρ' ἴσθι καὶ προσήμξαι δέμας.
οἴμοι· κόμιζε πρὸς θεῶν ἀπ' ὀμμάτων
γυναῖκα τήνδε, μή μ' ἕλῃς ἠρημένον·
δοκῶ γὰρ αὐτὴν εἰσορῶν γυναῖχ' ὁρᾶν
ἐμήν· θολοῖ δὲ καρδίαν, ἐκ δ' ὀμμάτων

1048. συμφοραῖς a (perhaps rightly).
1051. δή τιν' οἰκήσει a.
1055. θάλαμον εἰσβήσας a, apparently a correction of ας βλ. βήσας rell. The text follows the excellent emendation of F. W. Schmidt (*Kr. Studd. zu den Gr. Dramatikern*, ii. 27), who thinks that θάλαμΟΝΕΝβήσας lost ΕΝ after ΟΝ.
1058. ἐλέγχῃ B, **ἐλέγξῃ** rell.
1059. **ἄλλης** S, ἄλλοις rell.
1063. On **προσήμξαι** see Crit. Appendix.
1064. **ἀπ' ὀμμάτων** S, the other MSS. ἐξ ὀμ. (due to v. 1067 ?).

πηγαὶ κατερρώγασιν· ὦ τλήμων ἐγώ,
ὡς ἄρτι πένθους τοῦδε γεύομαι πικροῦ.
ΧΟ. ἐγὼ μὲν οὐκ ἔχαιμ' ἂν εὖ λέγειν τύχην· 1070
χρὴ δ', ἥτις ἐστί, καρτερεῖν θεοῦ δύσιν.
ΗΡ. εἰ γὰρ τοσαύτην δύναμιν εἶχον ὥστε σὴν
εἰς φῶς πορεῦσαι νερτέρων ἐκ δωμάτων
γυναῖκα καί σοι τήνδε πορσῦναι χάριν.
ΑΔ. σάφ' οἶδα βούλεσθαί σ' ἄν. ἀλλὰ ποῦ τόδε; 1075
οὐκ ἔστι τοὺς θανόντας εἰς φάος μολεῖν.
ΗΡ. μή νυν ὑπέρβαλλ', ἀλλ' ἐναισίμως φέρε.
ΑΔ. ῥᾷον παραινεῖν ἢ παθύντα καρτερεῖν.
ΗΡ. τί δ' ἂν προκόπτοις, εἰ θέλοις στένειν ἀεί;
ΑΔ. ἔγνωκα καὐτός, ἀλλ' ἔρως τις ἐξάγει. 1080
ΗΡ. τὸ γὰρ φιλῆσαι τὸν θανόντ' ἄγει δάκρυ.
ΑΔ. ἀπώλεσέν με, κἄτι μᾶλλον ἢ λέγω.
ΗΡ. γυναικὸς ἐσθλῆς ἥμπλακες· τίς ἀντερεῖ;
ΑΔ. ὥστ' ἄνδρα τύνδε μηκέθ' ἥδεσθαι βίῳ.
ΗΡ. χρόνος μαλάξει, νῦν δ' ἔθ' ἡβάσκει κακόν. 1085

1071. ὅστις εἶ σὺ MSS. Hermann would read for this ὅστις εἶσι, translating the verse "oportet dei, quisquis veniet, dona sustinere." I cannot believe this to be right, but would follow Monk (?) in emending as above. In any case ἥτις ποτ' εἶ σύ in v. 1062 has played its part in the corruption. See further Crit. Appendix.
1072. **ὥστε σὴν** om. S (added by l); ἐκ θεοῦ added by another hand in P.
1077. ὑπέρβαλ' a, ὑπέρβαιν' rell., corr. Monk. The Schol. evidently read **ὑπέρβαλλ'** (μὴ νῦν ὑπερβαλλόντως φέρε, ἀλλ' ἐναισίμως). This is surely right. The sources of ὑπέρβαιν' were the dropping of one ΑΛΛ and the influence of παραΙΝεῖν in 1078.
1079. **θέλοις** C with Galen, θέλεις rell.—**ἀεὶ στένειν** MSS., **στένειν ἀεί** Chrysippus in Galen, *De plac. Hipp. et Plat.* v. p. 413 Kühn (where vv. 1079 *sq.* are cited).
1080. **τίς ἐξάγει** Galen, τίς μ' ἐξ. rell.
1085. μαλάξει σε B (σ' a). For the source of error cf. v. 381.—

ΑΔ. χρόνον λέγοις ἄν, εἰ χρόνος τὸ κατθανεῖν.
ΗΡ. γυνή σε παύσει καὶ νέοι γάμοι πόθου.
ΑΔ. σίγησον· οἷον εἶπας. οὐκ ἂν ᾠόμην—
ΗΡ. τί δ' ; οὐ γαμεῖς γάρ, ἀλλὰ χηρεύσῃ λέχος ;
ΑΔ. οὐκ ἔστιν ἥτις τῷδε συγκλιθήσεται.
ΗΡ. μῶν τὴν θανοῦσαν ὠφελεῖν τι προσδοκᾷς ;
ΑΔ. κείνην, ὅπουπέρ ἐστι, τιμᾶσθαι χρεών.
ΗΡ. αἰνῶ μὲν αἰνῶ· μωρίαν δ' ὀφλισκάνεις.
ΑΔ. ὡς μήποτ' ἄνδρα τόνδε νυμφίον καλῶν.
ΗΡ. ἐπῄνεσ' ἀλόχῳ πιστὸς οὕνεκ' εἶ φίλος.
ΑΔ. θάνοιμ' ἐκείνην, καίπερ οὐκ οὖσαν, προδούς.
ΓΡ. δέχου νυν εἴσω τήνδε γενναίων δόμων.
ΑΔ. μή, πρός σε τοῦ σπείραντος ἄντομαι Διός.
ΗΡ. καὶ μὴν ἁμαρτήσῃ γε μὴ δράσας τάδε.
ΑΔ. καὶ δρῶν γε λύπῃ καρδίαν δηχθήσομαι.
ΗΡ. πιθοῦ· τάχ' ἂν γὰρ ἐς δέον πέσοι χάρις.
ΑΔ. φεῦ·
εἴθ' ἐξ ἀγῶνος τήνδε μὴ ἔλαβές ποτε.
ΗΡ. νικῶντι μέντοι καὶ σὺ συννικᾷς ἐμοί.
ΑΔ. καλῶς ἔλεξας· ἡ γυνὴ δ' ἀπελθέτω.
ΗΡ. ἄπεισιν, εἰ χρή· πρῶτα δ' εἰ χρεὼν ἄθρει.

ἠβάσκει Galen (*op. cit.* p. 419). *ἡβᾷ σοι* MSS. (ΗΒΑΙCΟΙ read for ΗΒΑCΚΕΙ).

1087. *νέου γάμου πόθοι* (*πόθος* L) MSS., *νέος γάμος πόθου* J. Guttentag ; the text F. W. Schmidt (after Guttentag).

1089. *χηρεύεις μόνος* S.

1090. *ἀνδρὶ* is interpolated after *τῷδε* in B (probably under the influence of v. 1084).

1094. *ἴσθι* is written over *ὡς* by L^1.—*καλὸν* B, **καλῶν** L, *καλεῖν* I.

1097. *γενναίαν* S.

1098. **ἄντομαι** S, *αἰτοῦμαι* the other MSS. (gloss).

1101. **πιθοῦ** S, *πείθου* rell.—*τάχα γάρ* B.

1102. *λάβοις* L, *λάβῃς* P.

1105. *ὅρα* (for **ἄθρει**) in S (gloss).

ΑΔ. χρή, σοῦ γε μὴ μέλλοντος ὀργαίνειν ἐμοί.
ΗΡ. εἰδὼς τι κἀγὼ τήνδ' ἔχω προθυμίαν.
ΑΔ. νίκα νυν· οὐ μὴν ἀνδάνοντά μοι ποεῖς.
ΗΡ. ἀλλ' ἔσθ' ὅθ' ἡμᾶς αἰνέσεις· πιθοῦ μόνον.
ΑΔ. κομίζετ', εἰ χρὴ τήνδε δέξασθαι δόμοις.
ΗΡ. οὔκ ἂν μεθείην τὴν γυναῖκα προσπόλοις.
ΑΔ. σὺ δ' αὐτὸς αὐτὴν εἴσαγ', εἰ δοκεῖ, δόμους.
ΗΡ. ἐς σὰς μὲν οὖν ἔγωγε θήσομαι χέρας.
ΑΔ. οὐκ ἂν θίγοιμι· δῶμα δ' εἰσελθεῖν πάρα.
ΗΡ. τῇ σῇ πέποιθα χειρὶ δεξιᾷ μύνῃ.
ΑΔ. ἄναξ, βιάζῃ μ' οὐ θέλοντα δρᾶν τάδε.
ΗΡ. τόλμα προτεῖναι χεῖρα καὶ θιγεῖν ξένης.
ΑΔ. καὶ δὴ προτείνω, Γοργόν' ὡς καρατομῶν.
ΗΡ. ἔχεις ; ΑΔ. ἔχω. ΗΡ. ναί, σῷζέ νυν, καὶ τὸν Διὸς
φήσεις ποτ' εἶναι παῖδα γενναῖον ξένον.
βλέψον δ' ἐς αὐτήν, εἴ τι σῇ δοκεῖ πρέπειν
γυναικί· λύπης δ' εὐτυχῶν μεθίστασο.
ΑΔ. ὦ θεοί, τί λεύσσω ; φάσμ' ἀνέλπιστον τόδε·
γυναῖκα λέξω τήνδ' ἐμὴν ἐτητύμως,

1108. This verse is omitted in B, but added in the margin by B^1. Nauck would reject both it and 1107 (*Eur. Studd.* ii. 83). See further Explan. Notes.

1111. *μεθείμην σοῖς γυναῖκα* a.

1112. *εἰσάγαγ'* (*sic*) B.—**δοκεῖ** S ; *βούλει* rell.—**δόμους** the Venetian copy of L, *δόμοις* L rell. (influenced by v. 1110).

1114. **δῶμα δ'** S, *δώματ'* rell. 1117. *προτείνειν* S.—*θίγε* a.

1118. *μὴν* (for **δὴ**) S.—*καρατόμῳ* MSS., emended by Lobeck, Ai.[2] p. 354. See also Nauck, *Eur. Studd.* ii. 83 *sq.*

1121. *βλέψον πρὸς* B, **βλέψον δ' ἐς** rell.

1122. **δ'** (after **λύπης**) om. B.

1123. *λέξω* S, *λεύσω* B, **λεύσσω** a. In S a correction of *λεύσσω* in v. 1124 seems to have got into v. 1123.—Nauck (*Eur. Studd.* ii. 84) reads **φάσμ.** for *θαῦμα* of the MSS. He should then read *λεύσσω* before it. See further, on this and the following v., Crit. Appendix.

1124. *λεύσω* B, *λεύσσω* a, *λεύσσων* S.—**τήνδ'** S, *τὴν* rell.

ἢ κέρτομός με θεοῦ τις ἐκπλήσσει χαρά ;
ΗΡ. οὐκ ἔστιν, ἀλλὰ τήνδ' ὁρῖς δάμαρτα σήν.
ΑΔ. ὅρα γε μή τι φάσμα νερτέρων τόδ' ᾖ.
ΗΡ. οὐ ψυχαγωγὸν τόνδ' ἐποιήσω ξένον.
ΑΔ. ἀλλ' ἣν ἔθαπτον εἰσορῶ δάμαρτ' ἐμήν ;
ΗΡ. σάφ' ἴσθ'. ἀπιστεῖν δ' οὔ σε θαυμάζω τύχῃ.
ΑΔ. θίγω, προσείπω ζῶσαν ὡς δάμαρτ' ἐμήν ;
ΗΡ. πρόσειπ'. ἔχεις γὰρ πᾶν ὅσονπερ ἤθελες.
ΑΔ. ὦ φιλτάτης γυναικὸς ὄμμα καὶ δέμας,
ἔχω σ' ἀέλπτως, οὔποτ' ὄψεσθαι δοκῶν.
ΗΡ. ἔχεις· φθόνος δὲ μὴ γένοιτό τις θεῶν.
ΑΔ. ὦ τοῦ μεγίστου Ζηνὸς εὐγενὲς τέκνον,
εὐδαιμονοίης, καί σ' ὁ φιτύσας πατὴρ
σῴζοι· σὺ γὰρ δὴ τἄμ' ἀνώρθωσας μόνος.
πῶς τήνδ' ἔπεμψας νέρθεν ἐς φάος τόδε ;
ΗΡ. μάχην ξυνάψας δαιμόνων τῷ κοιράνῳ.
ΑΔ. ποῦ τόνδε Θανάτῳ φὴς ἀγῶνα συμβαλεῖν ;
ΗΡ. τύμβον παρ' αὐτὸν ἐκ λόχου μίρψας χεροῖν.
ΑΔ. τί γάρ ποθ' ἡδ' ἄναυδος ἕστηκεν γυνή ;
ΗΡ. οὔπω θέμις σοι τῆσδε προσφωνημάτων
κλύειν, πρὶν ἂν θεοῖσι τοῖσι νερτέροις
ἁφαγνίσηται καὶ τρίτον μόλῃ φάος.
ἀλλ' εἴσαγ' εἴσω τήνδε· καὶ δίκαιος ὢν
τὸ λοιπόν, Ἄδμητ', εὐσέβει περὶ ξένους,

1125. ἐμπλήσσει P.
1126. οὐκ ἔστιν ἄλλως is proposed by Nauck, on which see Explan. Notes.
1130. τέχην MSS., em. Reiske.
1132. πάνθ' ὅσαπερ S.
1137. **φιτύσας** B, φυτεύσας rell.
1138. τἄμ' ὤρθωσας S.
1140. κυρίῳ a.

καὶ χαῖρ'· ἐγὼ δὲ τὸν προκείμενον πόνον
Σθενέλου τυράννῳ παιδὶ πορσυνῶ μολών.
ΑΔ. μεῖνον παρ' ἡμῖν καὶ ξυνέστιος γενοῦ.
ΗΡ. αὖθις τόδ' ἔσται, νῦν δ' ἐπείγεσθαί με δεῖ.
ΑΔ. ἀλλ' εὐτυχοίης, νόστιμον δ' ἔλθοις δρόμον.
ἀστοῖς δὲ πάσῃ τ' ἐννέπω τετραρχίᾳ
χοροὺς ἐπ' ἐσθλαῖς συμφοραῖσιν ἱστάναι
βωμούς τε κνισᾶν βουθύτοισι προστροπαῖς·
νῦν γὰρ μεθηρμόσμεσθα βελτίω βίον
τοῦ πρόσθεν· σὺ γὰρ εὐτυχῶν ἀρνήσομαι.
ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
πολλὰ δ' ἀέλπτως κραίνουσι θεοί·
καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
τῶν δ' ἀδοκήτων πόρον ηὗρε θεός·
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1150. τυράννου La.
1153. ὁδὸν B, δόμον S, πόδα a (with δόμον and ὁδόν as variants). **δρόμον** is the excellent correction of Wilamowitz-Moellendorff (*Analecta Euripidea*, p. 216).
1156. προτροπαῖς BC.
1157. Perhaps μεθαρμόσμεσθα. See Explan. Notes.

ADDENDA

549. ὀχληρόν for ὀχληρός Dobree, *Adversaria*. Very probable.

568-9. Purgold emended πολιξείνου καὶ ἐλευθέρου. Wecklein (notice of Prinz's *Alcestis* in *Neue Jahrbb.*, 1879, pp. 657-661) improved on this by changing only ἐλεύθερον to ἐλευθέρου.

1005. "Lege vel τοίαισιν, vel τοίαις νιν, et φήμαις" [φίμαις]. Dobree, *Adversaria*.

1123. "Interpunge τί λέξω θαῦμ' ἀνέλπιστον τόδε; Γυναῖκα λεύσσω (sic MSS. alioqui malim λεύσσειν)—ἐτητύμως, "Η κέρτωμός, etc." Dobree, *Adversaria*. Perhaps this is right. Cf. the reading of S.

Badham (in the *Epistola ad Senatum Lugdunensem Batavorum* prefixed to his edition of Plato's *Euthydemus* and *Laches*, p. xiv.) condemns as "*insulsae interpolationes*" the following passages in the *Alcestis*: 309-325, 338-342, 636-641, 645-647, 658-661, 666-668. Unfortunately he does not discuss the several passages.

CRITICAL APPENDIX

16. Monk says: "Fortasse legendum πατέρα τε, γραιάν θ', ἥ σφ' ἔ. μ. Nec tamen mutatio necessaria est: mediam enim copulam interdum supprimi monet Porsonus ad Med. 750." To this Hermann answers: "Fallitur Monkius et coniectura sua et defensione vulgatae. Non tria, amici, et pater, et mater, commemorantur, sed omnes comprehenduntur amicorum nomine, quorum deinde exempla afferuntur, et ea quidem, in quibus maxime conspici debuerit, quid valeret amicitia." But if πάντας φίλους be meant to include both friends and relations, the apposition of the names of relations merely is, to say the least, disturbing and confusing; and if, on the other hand, πάντας φίλους denote only relations, then the apposition of but *two* such to πάντας is fairly comic. However, Hermann's defence, lame as it is, seems to be the only one possible, if we retain the vulgate. Nauck (*Eur. Studd.* ii. p. 49) well says: "Die Worte πατέρα γεραιάν τε μητέρα können nach dem Zusammenhange nur als Apposition zu πάντας φίλους genommen werden; dass es aber vollkommen sinnlos ist πάντας φίλους durch πατέρα καὶ μητέρα zu erläutern, wird jeder zugeben müssen. Soll v. 16 dem Sinne nicht widerstreben, so müssen die Worte πατέρα μητέρα τε durch eine Copula mit πάντας φίλους verbunden werden. Es wird also πατέρα τε γραῖάν θ' ἥ σφ' ἔτικτε μητέρα zu schreiben

sein oder, was ich vorziehen möchte, *καὶ πατέρα γραῦν θ' ἥ σφ' ἔτικτε μητέρα*." This, of course, makes *φίλοις* mean 'friends' in the strict sense, excluding relations. The truth of the matter seems to be that some one, actor or editor, missing an explicit reference to the parents in the prologue and finding no allusion to 'friends' in the sequel, took *φίλους* in the special sense of 'relations' and manufactured v. 16 to render that sense unmistakable. In doing this, however, he overlooked the absurdity of such an apposition after *πάντας*. With v. 16 omitted, *πάντας φίλοις* means, as it should, 'all those that come under the denomination *φίλοι*,' *i.e.* both friends and relations. This is rendered sufficiently clear by the following *γυναικός*.

31. Nauck's arguments against the genuineness of this v. (*Eur. Studd.* ii. p. 50) are pretty convincing. *ἀφοριζόμενος*, 'marking off as one's own demesne' ("determinans, limitibus circumscribens," as Hermann renders), and *καταπαύων*, 'bringing to a complete close,' are the worst of bad yoke-fellows. "Die Haufung *ἀφοριζόμενος καὶ καταπαύων*," says Nauck, "ist am einfachsten daraus zu erklären, dass der erste Erganzer zwischen zwei Verba die Wahl liess. Den Betrug zu entdecken wurde uns weniger leicht geworden sein, wenn es hiesse *ἀφαρίζων καὶ καταπαύων*, aber auch in dieser oder einer ähnlichen Gestalt wären die Worte nur störend, und es kann daher ihr Ursprung nicht zweifelhaft sein."

132 *sqq.* Mekler (*Euripidea*, p. 42), thinking the verses lacunose but not otherwise corrupt, supplies thus:

πάντα γὰρ ᾗ [χρῆν] δὴ τετέλεσται
βασιλεῦσι [τελη],
πάντων δὲ θεῶν [εἰσ'] ἐπὶ βωμοῖς
αἰνόρραντοι κτέ.

"*ᾗ χρῆν*," says he, "entnehme ich den Scholien: *ἃ ἔδει ποιεῖν, τετέλεσται Ἀδμήτῳ* [but that looks to *ἃ χρῆν*], *τέλη = sacra*, Opfer, Opferbräuche, Weihen, dem Sprachgebrauch der Tragiker. S. Eur. Hipp. 25, Med. 1382, Fragm. 329, 6." *εἰσ'* before *ἐπὶ* seems a probable supplement; the rest I cannot think highly of.

204 *sq.* Monk regards Elmsley's conjecture that a v. has been lost here as probable. Hermann writes *παρειμένη δὴ χειρὸς ἄθλιον βάρος* (with a comma after *νόσῳ*). This is in accord with the Scholiast's interpretation *τὴν ἰσχὺν τῆς χειρὸς παραλελυμένην*. Hermann is not certain, however, that this is right. "Alteram si quis praeferet [interpretationem, *i.e.* that *βάρος* refers to Alcestis's inert body, cf. *Bacch.* 1216, where *ἄθλιον βάρος* is used of the lifeless body of Pentheus], debebit incidere post *παρειμένη δή*." W. Dindorf would reject v. 205 as an "inutilis appendix." The passage in the *Bacchae* (in conjunction with v. 19 of the present play) is in favour of the interpretation which refers *ἄθλιον βάρος* to the body of Alcestis and *χειρὸς* to the arm of Admetus. The exact nature of the contents of the lost v. cannot be determined.

304. F. W. Schmidt (*Kritische Studien zu den Griechischen Dramatikern*, ii. p. 4) approves Prinz's note "*ἐμῶν* suspectum" as prompted by a sound critical sense. He rejects, however, all the conjectures—Kvičala's *μοι τῶν δόμων*, Mekler's *νέμων*, his own *ἔχων* (without change in *δεσπότας*), and Wecklein's *τρέφων*, though he regards the latter as "sinngemass." He suggests on his own part *τοὺτους ἀνάσχου διαδόχους ἔχων δόμων*, ΔΙΑΔΟΧΟΥϹ having, he thinks, fallen out after ΑΝΑϹΧΟΥ. He compares v. 655. My own conjecture is sufficiently defended from the point of view of sense and context in the Explanatory Notes. The palaeographical explanation is simple, viz. that *σ* was written but once instead of twice (*ταισεβων*), a common source of error; and that minuscule *μ* and *β* were confused, as in *Bacch.* 25 (where the MSS. give *μέλος*) and *Phoen.* 882 (opposite corruption, *βέλη* where we should read *μέλη*).

312. The question touched upon in the Critical Notes, Why should this v., obviously a slight remodelling of v.

195, be inserted here? admits of at least two tentative answers: (1) v. 195 may have stood at the head of a page in the parent MS., and v. 311 at the foot of a page. A scribe in copying this MS. may have made the mistake of starting the page succeeding that closed by v. 311 with the contents of a page of the archetype already copied—that, namely, at the head of which stood v. 195. Finding out his mistake at once he does not erase but makes a sign of deletion, which is subsequently disregarded: and so v. 312 gains admission into the text with such modification of its original form (v. 195) as might enable one to construe it after a fashion. (2) A verse may have stood in the original describing the relations of father and son, of protector and protected, beginning with a relative and ending with *πάλιν*. Opposite this v. 195 was written in the margin for comparison. Subsequently the marginal v. usurped the place of the proper v. and was modified to fit the context. This latter view is, in effect, that of Mekler (*Euripidea*, pp. 21-24), who (without much plausibility) suggests that the original form of v. 312 was this: *ὃν καὐτὸς αὖξει καὶ προσωφελεῖ πάλιν.*

636-9. In Soph. *O. T.* 779 *sqq.* Oedipus relates the story of the drunken taunt and his subsequent questioning of his putative parents as follows: *ἀνὴρ—ἐν δείπνοις μ' ὑπερπλησθεὶς μέθῃ | καλεῖ (ἐψέγει) παρ' οἴνῳ, πλαστὸς ὡς εἴην πατρί. | κἀγὼ βαρυνθεὶς τὴν μὲν οὖσαν ἡμέραν | μόλις κατέσχον, θατέρᾳ δ' ἰὼν πέλας | μητρὸς πατρός τ' ἤλεγχον· οἱ δὲ δυσφόρως | τοὔνειδος ἦγον τῷ μεθέντι τὸν λόγον. | κἀγὼ τὰ μὲν κείνοιν ἐτερπόμην, κτέ.*

In this scene we note that there is an ἔλεγχος of the parents (in a different sense from that in the *Alcestis*), though this is perhaps of no great moment. The most important feature of the passage for the present purpose seems to lie in the excellent opportunity offered to a poet, treating the story of Oedipus on lines similar to those followed by Sophocles, of inserting in such a narrative an effective address on the part of the angry youth to his supposed father. This is, of course, mere conjecture, which cannot in our present state of knowledge concerning the plot of Euripides' *Oedipus* be of any weight in deciding the question of interpolation in the *Alcestis*. In support of the view that at least vv. 638 and 639 of the *Alcestis* are an interpolation it seems almost sufficient to quote *Ion* 1382 *sq.*: *εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις, | εἰρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἐᾶν.*

1063. Nauck (*Eur. Studd.* ii. p. 85) thinks this v. is referred to in the Hesychian gloss *προσήικται· προσέοικε.* Whether we should restore the second person in Hesychius or the third person in Euripides, Nauck regards as uncertain: "sicher aber," he continues, "scheint mir dies, dass wir für das *προσήιξαι* der Euripideischen Handschriften in der Glosse des Hesychius die einzige Stütze besitzen, sofern weder das Perfectum *προσήιγμαι* noch irgend eine Form von *προσείσκω* anderweitig bezeugt ist. Bei Homer findet sich *ἴκτο* in der viermal wiederkehrenden Verbindung *δέμας δ' ἴκτο γυναικί* Od. δ 796, *ν* 288, *π* 157, *υ* 31 und *ἵκτο* Il. Ψ 107: *καί μοι ἕκαστ' ἐπέτελλεν, ἵκτο δὲ θέσκελον αὐτῷ*, wo auch *ἐπέτελλ'*, *ἴκτο δὲ* möglich wäre. Die Perfectform *ἵκται* hat Nicander Ther. 658 sich gestattet. [See Veitch, *Greek Verbs*, s.v. *εἴσκω*.] Es liegt auf der Hand dass damit die auffallige Form *προσήιξαι* bei Euripides in keiner Weise entschuldigt ist." One might think, on the contrary, that the Homeric passages were quite sufficient to justify Euripides. Nor is Nauck's objection to the change of construction worthy of much consideration. He thinks, moreover, that it is probable the poet wrote *καὶ δέμας προσεμφερές*, the rejected *προσήιξαι* being due to some "learned grammarian," perhaps occasioned by a corruption such as we find in Hesychius, *πρὸς ἐλιφερές* for *προσεμφερές*. Mekler (*Euripidea*, p. 44) regards *προσεικαστόν* as more probable than *προσεμφερές*.

1071. *ὅστις εἶ σὺ* of the MSS. seems to demand

alteration to ἥτις ἐστί. It remains to explain the origin of the corruption. This seems to me simple. A scribe after writing ἥτις ποτ' εἶ σὺ shortly before (v. 1062) inadvertently writes here ἥτις εἶ σὺ for ἥτις ἐστί, and a subsequent corrector of the text corrects the grammar: the result, ὅστις εἶ σύ. F. W. Schmidt (*Krit. Studd. zu den Gr. Dramatikern*, ii. pp. 27-29) in the course of a long note on this v. proposes ὅστις εἶ σύ. Hermann's ὅστις ἔδοι, notwithstanding its popularity, seems to me only a confirmation of the fact that *quandoque bonus dormitat—Hermannus.*

1123 *sq.* In favour of the reading ὦ θεοί, τί λείπτσω: φάσμ' ἀνέλπιστον τόδε· | γυναῖκα λέξω τήνδ' ἐμὴν ἐτητύμως, the following examples may be adduced: Soph. *El.* 1475 (Aegisthus seeing the corpse of Clytaemnestra and recognising Orestes, whom he had thought dead) οἴμοι, τί λείπτσω; OP. τίνα φοβῇ; τὶν' ἀγνοεῖς; Eur. *Orest.* 385 (Menelaus at sight of the suppliant Orestes) ὦ θεοί, τί λείστσω; τίνα δέδορκα ναυτέρων; (note the second clause). *Orest.* 879 ὁρῶ δ' ἄελπτον φάσμ' (θαῦμ' B), ὃ μήποτ' ὤφελον. *Hel.* 569 (Menelaus taking Helen for a phantom) ὦ φωσφόρ' Ἑκάτη, πέμπε φάσματ' εὐμενῆ. *Ion* 1395 (Creusa at sight of the cradle) τί δῆτα φάσμα τῶν ἀνελπίστων ὁρῶ; *I. A.* 1584 *sqq.* (at the apparition of the stag) ἅπας δ' ἐπήχησε στρατός, | ἄελπτον εἰσιδόντες ἐκ θεῶν τινος | φάσμ', οὗ γε μηδ' ὁρωμένου πίστις παρῆν. *Rhes.* 889 ταρβῶ λείπτσων τόδε φάσμα. (Cf. also Aesch. *Pers.* 1026.) The following may perhaps be regarded as against my reading: *Cycl.* 375 *sq.* (Odysseus at the cave of the Cyclops) ὦ Ζεῦ, τί λέξω; δεῖν' ἰδὼν ἄντρων ἔσω | κοὐ πιστά, μύθοις εἰκότ' οὐδ' ἔργοις βροτῶν; *Hel.* 483 *sq.* τί φῶ; τί λέξω; ξυμφορὰς γὰρ ἀθλίας | ἐκ τῶν πάροιθεν τὰς παρεστώσας κλύω, κτέ. *Hel.* 563 Ἑλένῃ σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναι. *Hel.* 576 οὐ γάρ με λείστσων σὴν δάμαρθ' ὁρᾶν δοκεῖς; *Hel.* 656 *sq.* τί φῶ; τίς ἂν τάδ' ἤλπισεν βροτῶν ποτε; ἀδόκητον ἔχω σε πρὸς στέρνοις. *I. T.* 777

Πυλάδη, τί λέξω; ποῦ ποθ' ὄνθ' ηὑρήμεθα; (followed in 780 by ὦ θεοί). *I. A.* 821 *sq.* ὦ πότνι' αἰδώς, τήνδε τίνα λείστσω ποτὲ | γυναῖκα, μορφὴν εὐπρεπῆ (? ἐκπρεπῆ) κεκτημένην; I may add in favour of the reading τί λείστσω; that it seems more natural after βλέψον δ' ἐς αὐτήν in v. 1121.—See further Addenda to Critical Notes, p. 62.

EXPLANATORY NOTES

I. ΠΡΟΛΟΓΟΣ (vv. 1-76).

ARISTOTLE (*Poet.* c. 12) defines thus: *ἔστιν δὲ πρόλογος μὲν μέρος ὅλον τραγῳδίας τὸ πρὸ χορικῆς παρόδου.* Ordinarily, however, the word *πρόλογος* appears to have been understood as applying only to the opening speech of a play that did not (like the *Supplices* and *Persae* of Aeschylus) begin with a choral song. Cf. *προλογίζει δὲ Ἀπόλλων* in the Hypothesis, the schol. on v. 1 *ἐξιὼν ἐκ τοῦ οἴκου τοῦ Ἀδμήτου προλογίζει ὁ Ἀπόλλων ῥητορικῶς*, and the consistent use of *πρόλογος* = 'opening speech' in Aristophanes' *Frogs* (vv. 1119, 1177, 1181, 1197, 1200, 1210, 1216, 1228, 1230, 1246). The *πρόλογος* in this sense was developed by Euripides into a formal introduction, containing the preliminary information necessary to an intelligent following of the subsequent action. It is with reference to such *πρόλογοι* (often excessively genealogical) that we read in the *Γένος Εὐριπίδου* (p. viii. of vol. i. in Nauck's edition): *καὶ ἐν τοῖς προλόγοις δὲ ὀχληρὸς* (sc. *ὁ Εὐριπίδης*). Aristotle in his definition evidently extended the popular meaning of *πρόλογος* and gave it a more scientific application in the anatomy of the drama.

In the *Alcestis* it is noticeable that a reference to the dénouement that might fall within the limits of the opening speech (see von Arnim, *De Proll. Eurip. Arte et Interpol.* pp. 24-29) is dramatically postponed to the close of the altercation between Apollo and Death (vv. 64-71), though still spoken by Apollo. The same device is found at the opening of the *Troades*, where also we have a dialogue between deities (see *Troad.* 77-97).

The *σκηνή* represents the front of the palace of Admetus, whence Apollo makes his entrance upon the *λογεῖον* through

the middle door. At v. 22 he starts to leave the stage at the spectators' left (the quarter of exits to or entrances from a distance), but is confronted by the approaching figure of Death.

Apollo needs no formal self-introduction, no Ἥκω Διὸς παῖς τήνδε Θεσσαλῶν χθόνα (cf. *Bacch.* init.) or the like. He bears the "silver bow," and his first words sufficiently indicate his connection with the house. The Ἀδμήτου λόγος was familiar among the Athenians (cf. Aristoph. *Vesp.* 1238 and the schol. *ad loc.*).

1. **Ὦ δώματ' Ἀδμήτει'** : the archaic and poetic δῶμα (=οἰκία) in the pl. and the possessive adj. Ἀδμήτεια, instead of the gen. Ἀδμήτου, combine to impart elevation (ὄγκος, σεμνότης) to the style at the very outset. The same effect is aimed at in Browning's "O Admetean domes!"

ἔτλην : ingressive aor. : almost = 'forced myself.'

ἐγὼ : the emphasis of the word is more fully explained by θεός περ ὤν (v. 2) : 'I, god though I am.' Cf. σὺ—καίπερ ὠμὸς ὤν in v. 64. Note further the interlocked order of the words, ἔτλην going with θῆσσ. τράπ. αἰνέσαι, and ἐγὼ with θ. περ ὤν. In *Hel.* 785 ἔτλην ἐγώ appears again at the close of a trimeter.

2. **θῆσσαν τράπεζαν** : θῆσσα (ἐρετ-ια) is properly the fem. substantive answering to θής 'serf,' 'hireling' (μισθωτός), 'one of the lowest class of free citizens' (at Athens). Here θῆσσαν =θητικὴν (μισθωτικήν, δουλίαν). Cf. δοῦλον ζυγὸν in *Troad.* 678. Euripides seems to have been thinking of Aesch. *Ag.* 1040 *sq.* (of Heracles) καὶ παῖδα γάρ τοι φασὶν Ἀλκυόνης ποτὲ | πραθέντα τλῆναι δουλίας μάζης βία- ν-. Eur. *Electr.* 205 ἀλαίνων ποτὶ θῆσσαν ἑστίαν is a seeming reminiscence of the *Alcestis*. Cf. also Soph. *Ai.* 499 δουλίαν ἔξειν τροφήν.

αἰνέσαι : like our 'put up with,' 'make the best of,' said of one who resigns himself to the inevitable. Schol. εὐαρεστῆσαι, καταδέξασθαι. Cf. *Troad.* 600 ζυγὰ δ' ἤνεσε δοῦλια Τροία— perhaps another reminiscence of the *Alcestis*.

περ (prosaic καίπερ) intensifies the concessive notion implied by the context—"even the god I am" (Browning). The so-called concessive participle appears without sign *e.g.* in v. 289.

3 sqq. Instead of uttering some formula of farewell to the house, and then concluding with v. 22 *sq.*, or the like, as one naturally would under the circumstances, Apollo in his character of προλογίζων digresses into the reason (γάρ) of his servitude

and gradually puts us in possession of the whole present state of affairs in Admetus's house. The varying versions of the myth (see the learned scholium on v. 1) are adequate excuse for the Poet's circumstantiality here. For somewhat similar digressions cf. the prologues of the *Andromache* and *Electra*.

3. **τὸν ἐμὸν** : the article here = '*illum*' ; an archaism.

αἴτιος : sc. ἐγένετο τῆς θητείας.

4. This v. serves to define in reversed order the preceding κατακτὰς παῖδα τὸν ἐμόν.

Ἀσκληπιὸν is in apposition to παῖδα τὸν ἐμόν : στέρν. ἐμβ. φλόγα to κατακτάς. Note that the defining expression follows the order of the members of the expression defined. Such definition is common in Euripidean prologues (in the narrower sense). For a very striking example cf. *Hel.* 23 *sqq.* ἦλθον τρεῖς θεαὶ κάλλους πέρι | Ἰδαῖον εἰς κευθμῶν' Ἀλέξανδρον πάρα, | Ἥρα Κύπρις τε Διογενὴς τε παρθένος, | μορφῆς θέλουσαι διαπεράνασθαι κρίσιν, where the *terminus ad quem* of ἦλθον is given in v. 24, the τρεῖς θεαί are named in v. 25, and the vague κάλλους πέρι is defined in v. 26. (This arrangement was not appreciated by von Arnim, *Eur. Prol.* p. 41, though he supports the genuineness of v. 26.) Notice also in *Bacch.* 35 *sq.* πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι | γυναῖκες ἦσαν, the hand of the aged poet —true to his principles, but feeble. On the story of Asclepius cf. Aesch. *Ag.* 1022 *sqq.* εὖ δὲ (Wecklein for οὐδὲ) τὸν ὀρθοδαῆ | τῶν φθιμένων ἀνάγειν | Ζεὺς ἀπέπαυσεν ἐπ' εὐλαβείᾳ (*Cod. Fl.*), Find. *Pyth.* 3, 55-58 [96-105] ἔτραπεν καὶ κεῖνον (sc. Ἀσκληπιὸν) ἀγάνορι μισθῷ χρυσὸς ἐν χερσὶν φανείς | ἄνδρ' ἐκ θανάτου κομίσαι | ἤδη ἁλωκότα· χερσὶ δ' ἁρπᾶ Κρονίων | ῥίψαις δι' ἀμφοῖν ἀμπνοὰν στέρνων καθεῖλεν | ὠκέως, αἴθων δὲ κεραυνὸς ἐνέσκιμψεν μόρον, and Plat. *Rep.* iii. 408 B-C.

στέρνοισιν : locative = εἰς τὸ στῆθος. Cf. v. 50.

φλόγα : of the flame of the lightning (ἀστραπή) ; cf. *Bacch.* 8 Διὸς πυρὸς ἔτι ζῶσαν φλόγα.

5. **οὗ** : masc. referring to παῖδα. The gen. with verbs of emotion denotes the source of the emotion. The gen. of a person as here used is = ὑπέρ with the gen. (Cf. ὑπὲρ μου— μηνίεται in Aesch. *Eum.* 101.) The simple gen. is Homeric, as in Π 320.

δὴ : at first temporal, as in ἤδη (=ἦ δή), then intensive. Cf. Eng. 'now' and Gk. νῦν, νυν. With οὐ δὴ χολωθεὶς cf. for the form of expression ὃς δὴ ξενωθεὶς in v. 68.

Δίου = Διωι : cf. Χίος and Χῖος (=Χαος). Δίου is another

instance of possessive adj. for gen. (cf. v. 1). Generally δῖος means simply 'divine.'

6. **Κύκλωπας**: brought in like Ἀσκληπιὸν (v. 4) as an afterthought. For the Cyclopes in the capacity of forgers of Zeus's thunderbolts cf. Hesiod, *Theog.* 139 *sqq.* *γείνατο δ' αὖ* (sc. Γαῖα) *Κύκλωπας ὑπέρβιον ἦτορ ἔχοντας, | Βρόντην τε Στερόπην τε καὶ Ἄργην ἀβριμόθυμον, | οἵ Ζηνὶ βροντήν τ' ἔδοσαν τεῦξάν τε κεραυνόν. | οἱ δ' ἦτοι τὰ μὲν ἄλλα θεοῖς ἐναλίγκιοι ἦσαν, | μοῦνος δ' ὀφθαλμὸς μέσσῳ ἐνέκειτο μετώπῳ.*

θητεύειν: 'to be a servant,' formed from the stem *θητ-* of *θής* and equivalent to the similarly formed *δουλεύειν*.

7. **τῶνδ' ἄποιν'**: *τῶνδε* is neuter. The pl. refers to the killing of the several Cyclopes. *ἄποινα* is an old legal term denoting the amount necessary to satisfy a penalty (*ἀ-* priv. and *ποινή*): here = *ἀντί*. Cf. *ἀντίποινα*, as in *Androm.* 1058 *μῶν ἀντίποινα θανασίμων βουλευμάτων*. In *Rhes.* 177 we find *ἀποινᾶσθαι*. Syntactically *ἄποινα* is in apposition to *θητεύειν θνητῷ παρ' ἀνδρί*.

8. **ἐβουφόρβουν**: the verb properly signifies 'to pasture cattle' (*βοῦς φέρβειν, boves pascere*); then, owing to the great value and prominence of neat-cattle (*ἐκ τοῦ καλλιστεύοντος ζῴου, τοῦ βοός*, as the scholiast says), it is used in the general sense of *νέμειν*. Cf. v. 572, where Apollo is said to have been *μηλονόμας*, 'a shepherd of sheep.' The scholium adds: *καὶ Βουκολικὰ ἐπιγέγραπται τὰ Θεοκρίτου καὶ τὴν Ἀρκαδίαν βούνομον προσαγορεύουσι, καίτοι οὐ μόνον αὐτὴν βόες κατενέμοντο, οὕτω δὲ διεῖχε τὸ ζῷον ὥστε καὶ τὸ ἱπποφορβεῖν βουκολεῖν ἔλεγον*' '*τοῦ τρισχίλιαι ἵπποι ἕλος κάτα βουκολέοντο*' [Hom. Υ 221]. Cf. *ἱπποβουκόλοι* in *Phoen.* 27 and the statement in Hom. Β 766 about the mares of Eumelus, *τὰς ἐν Πηρείῃ θρέψ' ἀργυρότοξος Ἀπόλλων*.

ξένῳ: dat. of interest, as with other expressions of service.

9. **ἔσῳζον**: imperf. with reference to the continued care of the god which has just (*ἐς τόδ' ἡμέρας*) come to a close. Similarly *ἐβουφόρβουν* of his term of service. This service should doubtless be understood to have lasted a year (cf. *Hipp.* 37). A parallel appears, at the opening of Aeschylus' *Agamemnon*, in the case of the *φύλαξ*, who is just finishing his "year-long watch."

The *terminus ad quem* of the action of such strictly durative imperfects is often formed, from Homer on, by an aorist. Here, pending the statement of v. 22 *sq.*, or rather in default of a more formal statement that his period of service and help has reached its close, Apollo limits the action of the two imperfs. by *ἐς τόδ' ἡμέρας*. Hermann's statement "*ἐβουφόρβουν et ἔσωζον* imperfecta, quia adhuc serviebat Admeto" is, therefore, incorrect.

ἐς τόδ' ἡμέρας: *ἐς τόδε* with a part. gen. is like *eo* with gen. in Latin, and *τοσόνδ' ἐς ἤβης* in Soph. *El.* 14. Though *ἡμέρα* has been held to assume in this phrase somewhat the sense of *χρόνος*, or (we might say) to be used collectively, such an interpretation is hardly necessary. 'To this very hour' (or with the imperf. as here 'till just now'), said with emphasis, reproduces its force. Cf. the emphatic protestation of innocence in *Hipp.* 1003 *λέχους γὰρ ἐς τόδ' ἡμέρας ἁγνὸν δέμας* ('pure to this very moment').

10. **ὁσίου—ὅσιος**: cf. *I. T.* 130 *ὁσίας ὅσιον πόδα παρθένιον* (the order of words restored by Seidler), also *Alc.* 144 *οἵας οἷος ὢν*. We seem to catch an echo of the present v. in *Cycl.* 26 *ποίμνας Κύκλωπος ἀνοσίου ποιμαίνομεν*. The converse of its sentiment appears in *I. A.* 1034 *sq.* *εἰ δ' εἰσὶ θεοί, δίκαιος ὢν ἀνὴρ <θεῶν> | ἐσθλῶν κυρήσεις*. "*ἐτύγχανον* autem imperfecto tempore positum est, quod per omne tempus, quo Apollo apud Admetum morabatur, eadem inter se pietate utebantur" (von Arnim, *De Probl. Euripp. Arte et Interpolatione*, p. 48). The use of the same adjective to describe the character of both god and man sets the two in a certain degree on an equality. It is high praise for Admetus and is the first artful touch of the poet in the delineation of his character. Cf. further vv. 42 (*φίλου ἀνδρός*), 568 *sqq.*, 604 *sq.*

11. **ὃν θανεῖν ἐρρυσάμην**: the infin. is used here like a gen. but with no case-sign (*τοῦ θανεῖν*). With the non-articular infin. we should expect *μὴ* as in *H. F.* 197 *ῥύεται μὴ κατθανεῖν* and *Or.* 599. For *ῥύεσθαι* with the gen. of a substantive cf. v. 770. We find the inf. of result with *ῥύεσθαι* in *Cycl.* 290 *sq.*

12. **Μοίρας δολώσας**: cf. v. 33 *sq.* Apparently this is a reminiscence of Aesch. *Eum.* 723 *sq.*, 727 *sq.* (cited by the schol.) *τοιαῦτ' ἔδρασας* (sc. Ἄπολλον) *καὶ Φέρητος ἐν δόμοις· | Μοίρας ἔπεισας ἀφθίτους θεῖναι βροτούς· | —σύ τοι παλαιὰς διανομὰς καταφθίσας | οἴνῳ παρηπάτησας ἀρχαίας θεάς.*

ᾔνεσαν: 'consented' (*ἐπείσθησαν, συνεχώρησαν*) as in v. 525 (cf. *ὑφειμένην* in the preceding v.) and *Med.* 1156 *sq.* *ἣ δ' ὡς ἐσεῖδε κόσμον, οὐκ ἠνέσχετο, | ἀλλ' ᾔνεσ' ἀνδρὶ πάντα* (quoted by Matthiae, who says: "*αἰνεῖν τινί τι* est *assentiri alicui in re*"). We have the sense 'promise' in *Hipp.* 1319 *ἔδωχ' ὅσονπερ χρῆν, ἐπείπερ ᾔνεσεν*. Cf. *αἰνέσαι* in v. 2 and the

various senses of *αἰνεῖν* and its compounds in *Or.* 284, *Cycl.* 418, *Or.* 1658, 1672 (illustrated by 1675), *Rhes.* 172.

13. **ᾅδην** = *θάνατον*, cf. Lat. *Orcus*.

τὸν παραυτίκ' = *τὸν παρόντα*, 'the death that was imminent.'—The premature death of Admetus is here treated merely as something irrevocably determined by the Fates. Why it was fated that so righteous a man should die so young is of no consequence. The Poet here directly sets a limit for himself—fixes the point at which he takes up the myth of Admetus for the plot of his drama.

ἐκφυγεῖν: for the construction see Goodwin, *M. and T.* §§ 100, 136, 752. Note the success implied in the aorist here.

14. **διαλλάξαντα**: virtually a condition, *εἰ διαλλάξειεν*. We have *ἀμείβειν* in v. 46 in the same sense as *διαλλασσειν* here.

τοῖς κάτω: *sc. θεοῖς* (cf. v. 75) or *δαίμοσιν*, 'the subterranean powers.' These are named in vv. 357-62.

15. **ἐλέγξας καὶ διεξελθών**: a metaphor derived from the examination of persons in court. *διεξιέναι* implies a full and minute examination; *ἐλέγχειν* is frequently used in the sense of proving one guilty by question. *διεξελθών*, as descriptive of the preliminaries of the *ἔλεγχος*, should naturally precede here. Cf. *Hipp.* 1022 *sqq. εἰ μὲν γὰρ ἦν μοι μάρτυς οἷός εἰμ' ἐγώ, | καὶ τῆσδ' ὁρώσης φέγγος ἠγωνιζόμην, | ἔργοις ἂν εἶδες τοὺς κακοὺς διεξιών* (where *ἔργοις εἶδες* = *ἤλεγξας*). *Alc.* 640 *ἔδειξας εἰς ἔλεγχον ἐξελθὼν ὃς εἶ* is a backward glance at the present passage.

φίλους includes blood-relations here, as often: see L. and S. *s.v.* Cf. the use of 'friends' in dialectic Eng.

17. **οὐχ ηὗρε πλὴν**: *πλήν* (= Eng. 'but') is used both as conjunct. and as prep., commonly after neg. expressions. Cf. *Cycl.* 134, 594, *Rhes.* 173.

ὅστις ἤθελε: the generic rel. is proper in Gk. after a neg. antecedent. In Eng. we put 'one' (= *τις*) in the antecedent clause ('no one that would'). The masc. form is, of course, proper in a general case. The generic force is imparted in such a case in Lat. (in default of a generic relative pron.) by modification of mood (*qui susciperet*).

ἤθελεν: the voluntary character of the sacrifice is an essential point.

18. **θανὼν πρὸ κείνου**: cf. *θανεῖν τοι σοῦ πρὸ παιδὸς* v. 644 *sq.*, *τοῦ σοῦ πρὸ παιδὸς κατθανεῖν* v. 649, *προθανεῖν* v. 37, *προθανοῦσα φωτὸς* v. 472, *τῆς σῆς προύθανε ψυχῆς* v. 620, *παίδων προθνῃσκειν* v. 684, *τοῦ καλοῦ σοῦ προύθανεν νεανίου* v. 698, *σοῦ—προθνήσκων* v. 710, *ὑπερθανεῖν* v. 155, *ὑπερθνήσκειν σέθεν* v. 682, *θανεῖν ὑπὲρ σέθεν* v. 284, *μὴ θνῄσχ' ὑπὲρ τοῦδ' ἀνδρὸς οὐδ' ἐγὼ πρὸ σοῦ* v. 690, *κατθανεῖν—ὑπὲρ σοῦ* v. 700 *sq.*, *ἀντὶ σοῦ γε κατθανεῖν* v. 524.

κείνου: where we might theoretically have *οὑ* (indirect reflexive). Apollo prefers to represent the case objectively rather than subjectively,—from his and the audience's point of view rather than from Admetus's.

The imperf. and aor. (*εἰσορᾶν* and *θανὼν*) are here associated as often, the aorist denoting the culmination, whether natural or accidental, of the action of the imperf. (cf. the note on *ἐσῴζον* v. 9).

With the general expression of v. 18 cf. *Ion* 853 *θανεῖν τε ζῶν τε φέγγος εἰσορᾶν*, and *Ion* 1120 *sq. πεπισμέναι γὰρ εἰ θανεῖν ἡμᾶς χρεών, | ἥδιον ἂν θάνοιμεν, εἰθ' ὁρᾶν φάος.*

19. **κατ' οἴκους**: poet. for *ἐν τῇ οἰκίᾳ* or simply *ἔνδον*.

ἐν χεροῖν: *sc.* Ἀδμήτου (cf. v. 201).

βαστάζεται: *βαστάζω* is a rather homely word for *αἴρειν*, *φέρειν*, and *φορεῖν*. It denotes the lifting of something inert, whether of one picking up a lock of hair (Soph. *El.* 905), of the slave raising his master's passive hand to his lips (Aesch. *Ag.* 34 *sq.*; cf. Soph. *Phil.* 657 of Neoptolemus doing homage to the bow), or of the bridegroom holding up the bride's unresisting hand (*Alc.* 917; cf. Aesch. *Ag.* 34 *sq.*); also the supporting of a dead weight (as here), the carrying of a corpse to burial (v. 724; cf. *ἐκφέρων* in v. 716: Soph. *El.* 1129 of Electra carrying the supposed cinerary urn), the testing of the weight of an object—'hefting' it (cf. *Cycl.* 379 *sq. δισσούς γ' ἀθρήσας κἀπιβαστάσας χεροῖν, | οἷ σαρκὸς εἶχον εὐτρεφέστατον πάχος*; and Plutarch, *Demosth.* 25, 2 *διαβαστάσαντα τὴν ὀλκὴν τοῦ χρυσίου*, of Dem. weighing the cup in his hand). We have it also of carrying weapons (v. 40 and Soph. *Phil.* 655, both of the bow: for Soph. *Phil.* 657 see above). The verb has survived in Romaic in the form *βαστᾶν* ('lift,' 'carry' [something of weight], 'hold out,' 'suffice'). Cf. Italian *bastare*.

A striking parallel in form to v. 19 is Soph. *Ai.* 65 *καὶ νῦν κατ' οἴκους σινδέτους αἰκίζεται.*

There is no reason to assume (with Kirchhoff) a lacuna between vv. 19 and 20.

20. **ψυχορραγοῦσα**: cf. v. 143, *H. F.* 324. An expressive word for the death struggle, suggesting by its obvious analogy to *στημορραγεῖν* (Aesch. *Pers.* 835 *sq.* *λακίδες ἀμφὶ σώματι | στημορραγοῦσι ποικίλων ἐσθημάτων*) the breaking of the thread of the Moerae (cf. Hom. *η* 196-8 and Lucian's elaboration, *Charon* 512). The Modern Greek word is *ψυχομαχεῖν*.

τῇδε ἐν ἡμέρᾳ = *τήμερον*. The det. of time (local-temporal) generally has the prep. *ἐν* when a term ('time within which') is meant, even in the familiar "day, night," etc. So here: 'in the course of this day,' 'before this day's close.' Cf. *Or.* 947 *sqq.* *αὐτόχειρι δὲ σφαγῇ | ὑπέσχετ' ἐν τῇδ' ἡμέρᾳ λείψειν βίον | σὺν σοί.*

21. **πέπρωται**: 'is fated'; cf. v. 147 (*πεπρωμένη ἡμέρα*) and v. 695 (*πεπρωμένη τύχη*).

The double expression *θανεῖν καὶ μεταστῆναι βίου* is intended to enhance the pathos of the premature death by dwelling on the life that is abandoned; cf. v. 18. On similar apparent tautologies cf. the debate between Aeschylus and Euripides in Aristoph. *Ran.* 1138 *sqq.* With *μεταστῆναι βίου* cf. *Rhes.* 295 *μετέστημεν φόβου.*

22. **μίασμα**: 'defilement,' 'moral or ceremonial uncleanness.' Artemis, as well as Apollo, avoids contact with death (cf. *Hipp.* 1437 *sq.* where in taking leave of the dying Hippolytus she says *ἐμοὶ γὰρ οὐ θέμις φθιτοὺς ὁρᾶν | οὐδ' ὄμμα χραίνειν θανασίμοισιν ἐκπνοαῖς*).

23. **μελάθρων—στέγην**: cf. v. 248 *μελάθρων στέγαι.*

24. **τόνδε**: 'here,' said with a gesture (*δεικτικῶς*) toward the approaching figure, which is thus introduced to the audience. Such introductions (frequently made by the chorus) are a regular feature of the Attic drama. The absence of any such formula of introduction and the immediate addressing of a new character by name indicate that the mask is conventional, as in the case of Heracles (cf. v. 478) and the stock Attic hero Theseus (cf. *Suppl.* 87 *sqq.*); see Wilamowitz-Moellendorff, *Euripides Herakles*, ii. p. 52. The actor who represented Death here was apparently dressed in robes of bluish-black with wings of a similar colour and was girt with a sword. The gaping mouth of the mask not improbably disclosed fangs. For these details cf. the schol. on v. 843 *εἰδωλοποιεῖται μελαίνας πτέρυγας ἔχων ὁ Θάνατος*, whence *μελάμπτερον* has been restored in the text, v. 261 *sq.* *ὑπ' ὀφρύσι κυανωπὲς βλέπων | πτερωτὸς Ἅιδας*, vv. 74-76 (for the sword), and the description of the *δαίμων* Eurynomus in Polygnotus's painting at Delphi.

Pausan. 10, 28, 7 (*Ἔστι δὲ ἀνωτέρω τῶν κατειλεγμένων Εὐρύνομος· δαίμονα εἶναι τῶν ἐν Ἅιδου φασὶν οἱ Δελφῶν ἐξηγηταὶ τὸν Εὐρύνομον, καὶ ὡς τὰς σάρκας περιεσθίει τῶν νεκρῶν, μόνα σφίσιν ἀπολείπων τὰ ὀστᾶ.—τοσοῦτο μέντοι δηλώσω, ὁποῖός τε ὁ Εὐρύνομος καὶ ἐπὶ ποίου γέγραπται τοῦ σχήματος· κυανοῦ τὴν χρόαν μεταξύ ἐστι καὶ μέλανος, ὁποῖαι καὶ τῶν μυιῶν αἱ πρὸς τὰ κρέα εἰσὶ προσιζάνουσαι, τοὺς δὲ ὀδόντας φαίνει, καθεζομένῳ δὲ ὑπέστρωταί οἱ δέρμα γυπός*). Whether the winged figure with the sword on the *columna caelata* from Ephesus in the British Museum (Baumeister's *Denkmäler*, fig. 281) is intended for Death, as is maintained by Robert, is uncertain. (See Overbeck, *Geschichte der Gr. Plastik*, ed. 3, ii. p. 97 *sq.*) Macrobius (*Saturnal.* 5, 19), commenting on Cornutus's ignorance of the source of Virg. *Aen.* 4, 698 *sq.*, says: "Sed me pudet quod tantus vir, Graecarum etiam doctissimus litterarum, ignoravit *Euripidis* nobilissimam fabulam *Alcestim.* in hac enim fabula in scaenam Orcus inducitur gladium gestans quo crinem abscidat Alcestidis et sic loquitur [he quotes vv. 73-76]. proditum est ut opinor quem secutus Vergilius fabulam abscidendi crinis induxerit." There is no reason to suppose that Death enters by any other passage than the left-hand stage-entrance. With the close of this verse (*εἰσορῶ πέλας*) cf. that of v. 18.

25. **ἱερέα φθινόντων**: with reference to the sacrificial act described in v. 74 *sqq.* *φθινόντων* is obj. gen.

εἰς Ἅιδου δόμους = close of v. 73.

26. **μέλλει κατάξειν**: on this periphrasis see Goodwin, *M. and T.* §§ 73-76. *μέλλω* varies as much in force as Eng. 'I am going to.' It is a verb in which the ideas of 'must,' 'shall,' and 'will' seem hopelessly blended. Here it = 'intends.'

ξύμμετρος δ ἀφίκετο: cf. Soph. *Ant.* 387 *ποίᾳ ξύμμετρος προυβην τύχᾳ*, and *O. T.* 84 *ξύμμετρος γὰρ ὡς κλύειν.*

27. **φρουρῶν τόδ' ἦμαρ**: imperf. part., 'after long watching for the coming of this day.' For the coupling of imperfect (durative) and aoristic (consummative) expressions see on v. 9. —*φρουρεῖν* in the sense of waiting for an opportunity is like *φυλάσσειν* (Hom. B 251 *νόστον τε φυλάσσοις*, *Orest.* 57 *φυλάξας νύκτα*) and *τηρεῖν* (Thuc. 1, 65, 1 *ξυνεβούλευε μὲν πλὴν πεντακοσίων ἄνεμον τηρήσασι τοῖς ἄλλοις ἐκπλεῦσαι*, 6, 2, 4 *τηρήσαντες τὸν πορθμὸν κατιόντος τοῦ ἀνέμου*). *φρουρεῖν* appears presently in a different sense (v. 35); cf. the varying sense of *αἰνεῖν* in vv. 2, 12.

ᾧ: without prep., cf. v. 20.

χρεών = *πέπρωται* (v. 21), *χρὴ* (v. 107). Cf. *Orest.* 886 *πότερον Ὀρέστην κατθανεῖν ἢ μὴ χρεών* (= *δοκεῖ, πρέπει*).

29. **σὺ**: the pron. is sarcastic,—'you, who ought to be about better business.'

πολεῖς: with both questions, *τῇδε* resuming *πρὸς μελάθροις*. *πολεῖν* here 'prowl,' 'lurk,' implying an ambush, like *περιπολεῖν* in *Rhes.* 773 *sq. λείσσω δὲ φῶτε περιπολοῦνθ' ἡμῶν στρατὸν | πυκνῆς δι' ὄρφνης.* Cf. *Orest.* 1269 *sq. τὸς δδ' ἄρ' ἀμ- | φὶ μελαθρον πολεῖ σὸν ἀγρότας ἀνήρ*: Cf. also *περίπολος* (espec. Thuc. 4, 67, 2 *καὶ ἕτεροι περίπολοι ἐνήδρευσαν ἐς τὸ Ἐπιτάλιον*).

30. **ἀδικεῖς—τιμὰς ἑνέρων**: 'infringe upon the rights (*τιμας* = *γέρα*, cf. *γέρας* = *τιμὴν* in v. 55) of the infernal deities' (*ἑνέρων* = *τῶν κατὰ χθονὸς θεῶν* in v. 75). Cf. for the form of expression *Phoen.* 958 *ἀδικεῖ τὰ τῶν θεῶν*, and *Electr.* 920 *ἐμοῦ δε πατρὸς ἠδίκεις λέχη*. In both these cases the meaning is rather 'violate'; though in the former the meaning 'infringe upon the prerogatives of the gods' (perhaps a sort of reminiscence of the present passage?) seems to lie in the background, as is shown by the following words (*Φοῖβον ἀνθρώποις μόνον | χρὴν θεσπιῳδεῖν κτέ*). Cf. also the Thucydidean *ἀδικεῖν γῆν* (*e.g.* 2. 71, 4 *λέγομεν ὑμῖν τὴν γῆν τὴν Πλαταιΐδα μὴ ἀδικεῖν μηδὲ παραβαίνειν τοὺς ὅρκους, ἐὰν δὲ οἰκεῖν αὐτονόμους καθάπερ Παυσανίας ἐδικαίωσεν*—where the context indicates that the phrase signifies more than merely "lay waste a country"). See Nauck, *Eur. Studd.* ii. 50. Cf. also *Hel.* 1277 *ἐν εὐσεβεῖ γοῦν νόμιμα μὴ κλέπτειν νεκρῶν.*

32. **μόρον**: old word for death as one's 'portion,' common in Homer. Cf. *μέρος, μοῖρα, μείρεσθαι.* Lat. *mors* is rather to be associated with *μαραίνεσθαι.*

33. **διακωλῦσαι**: success is implied both in the tense and in *δια-*.

34. **σφήλαντι**: it seems more natural that after the infin. *διακωλῦσαι* and between *δολίῳ* and *τέχνῃ* the poet should write *σφήλαντα*, as suggested in the Critical Notes. The expression 'having tripped up' refers apparently to the intoxication referred to in Aesch. *Eum.* 728 (quoted on v. 12).

ἐπὶ τῇδ': virtually equivalent to *ὑπὲρ τῆσδε* (cf. *I. A.* 915 *sq. ἢν δὲ τολμήσῃς σύ μου | χεῖρ' ὑπερτεῖναι, σεσώσμεθ'*). Cf. below *ὑπέστη* = 'exposed herself to the descending blow.'

35. **χέρα—φρουρεῖς** is a 'pregnant' expression, a bit of poetic boldness. *φρουρεῖς* is here = *ἔχεις* (*τείνεις*) *φρουρῶν* (*αὐτὴν*, sc. *Ἄλκηστιν*) 'hold in protection (of her) the hand.' (Cf. the different sense of *φρουρῶν* in v. 27.) *φρουρεῖς ὁπλίσας* is thus to be compared with the familiar (particularly Sophoclean) periphrasis of *ἔχειν* with the aorist part., for an Euripidean instance of which see *Med.* 33. There is a certain interlocking of words here, *τοξήρη* being somewhat proleptic (anticipatory of *ὁπλίσας*).—Cf. in art the attitude of Apollo in the west pediment of the temple of Zeus at Olympia.

36 sq. It might seem more natural if we had *ἥτις ὑπέστη πόσιν ἐκλῦσαι | προθανοῦσ' αὐτή*, Πελ. *παῖς*: but the text can, I think, be sufficiently defended. *τόδ'* (for which Elmsley, followed by Monk, wrote *τότ'*) is supported by Matthiae from *Hipp.* 466 (*τάδ'*), 475 (*τάδ'*), 1298 *sq.* (*ἀλλ' ἐς τόδ' ἦλθον, παιδὸς ἐκδεῖξαι φρένα | τοῦ σοῦ δικαίαν*), *Androm.* 370 *sq.* (*τάδε*), *Heracl.* 351 *sq.* (*τοῦθ'*). Add *Med.* 972 *sq.* (*τοῦδε*) and particularly *Alc.* 648 *sq.*, which, with the restoration of *κατθανεῖν*, forms perhaps the best parallel to the passage under discussion. With *ἐκλύτασ'—προθανεῖν* cf. vv. 282-4: *ἐκλύσασα* suggests freeing a captive from bonds; cf. v. 984 *sq.*

αὐτὴ Πελίου παῖς: sc. *οὖσα*; cf. note on *ἐγὼ* and *θεὸς περ ὤν* (vv. 1 and 2). For the emphatic *αὐτὴ* cf. *Med.* 980 *sq. ξανθᾷ δ' ἀμφὶ κόμᾳ θήσει τὸν Ἅιδα | κόσμον αὐτὰ χεροῖν.* There seems to be a grim admiration for Alcestis's heroism even on the part of Thanatos. For the father's name added as a mark of honour see Hdt. 6, 14 *καί σφι* (the loyal Samian captains at Lade) *τὸ κοινὸν τῶν Σαμίων ἔδωκε διὰ τοῦτο τὸ πρῆγμα ἐν στήλῃ ἀναγραφῆναι πατρόθεν ὡς ἀνδράσι ἀγαθοῖσι γενομένοισι*, and Stein's note *ad loc.* For the pathetic emphasis at the close of the speech cf. *I. T.* 235 *σκηπτοῦχον Ὀρέσταν* (also anapaestic). With *Πελίου παῖς* cf. further v. 82.

38. **θάρσει**: 'never fear,' said ironically. Note the play on words, *δίκην ἔχω* in v. 38 meaning 'I am not guilty of injustice' (an answer to *ἀδικεῖς* in v. 30), while *εἰ δίκην ἔχεις* in v. 39 means 'if it is only a cause that you have to plead'—the language of the court (*δικαστήριον*). Again in v. 51 *ἔχω λόγον* = 'I catch your meaning,' 'I see your purpose,' while *λόγους ἔχω* in v. 38 = 'it is only words (not deeds, ref. to *χέρα τοξήρη* in v. 35) that I offer.' *κεδνοὺς* still further enhances the idea of the peaceableness of Apollo.

39. 'What then has the bow to do with the matter?' Cf. Lat. *opus.*

40. **ξύνηθες αἰεὶ**: emphatic pleonasm.

ταῦτα: *istas*, 'that you speak of.'

βαστάζειν: see on v. 19.

41. This v. seems best taken as an ironical question. Matthiae well says: "Mihi interrogatio spiritum addere videtur orationi. *Etiamne huic domui praeter ius fasque opem ferre consuetum tibi est?* quod dictum est cum irrisione."

καὶ—γε: a common formula in which the *καί* adds a particular to the preceding statement; *γε* emphasises the word to which it is appended: cf. v. 17. Somewhat similar in effect is *καί—δέ*.

προσωφελεῖν: construed, like the simple *ὠφελεῖν*, with both dat. and acc.

42. **γὰρ**: 'yes; for' (*γ' ἄρ*); more literally, 'why it's a *friend's* (*γε*) misfortunes, you know' (*ἄρ*). The assent is to the preceding query, *minus ἐκδίκως*. Perhaps a failure on the part of some one to see that *ἐκδίκως* could be read here *διὰ μέσου* (parenthetically), so as to be ignored by Apollo, led to the variant *ἐνδίκως*.

βαρύνομαι: with *βαρύνεσθαι, βάρος* cf. *αἰσχύνεσθαι, αἶσχος*.

43. **νοσφιεῖς**: with *νόσφι, νοσφίζειν* cf. *χωρίς, χωρίζειν*. For the expression (perhaps also the metaphor) here cf. *Lhes.* 56 *sq.* *ὅστις μ' εὐτυχοῦντ' ἐνόσφισας | θοίνης λέοντα*.

With **τοῦδε δευτέρου** cf. *ἐπὶ τῇδ' ἄλλῃ* in v. 34.

44. **οὐδ'**: neg. of *καί* = *etiam*; cf. the occasional use of *neque*.

πρὸς βίαν γ': Apollo does not deny that he deprived Death of Admetus; but it was not by force, even according to Death's own statement (cf. *τέχνῃ* in v. 34): hence the propriety of qualifying *βίαν* by *γε*. The MS. reading *πρὸς βίαν σ'* introduces a pronoun that is quite unnecessary after *με* in v. 43. *σ'* cannot be adequately supported from v. 69. On *πρὸς βίαν* cf. *Androm.* 730, 753. The phrase = *βίᾳ* (v. 69).

45. **οὖν**: 'then,' 'if what you say be really so.'

κάτω χθονός: cf. *Heracl.* 592 *εἴ τι δὴ κάτω χθονός* (sc. *ἔστιν*). This phrase seems to be used with expressions of rest, *κατὰ χθονός* with expressions of both rest and motion—particularly the latter.

46. **ἀμείψας**: part. implying manner and explaining the *πῶς* of the preceding v.

ἦν σὺ: were it not for the metre we should expect rather *ἤνπερ*.

μετὰ: 'after'; cf. vv. 66, 453, *Hec.* 504, Hom. ζ 133. In the same sense *ἐπί* in v. 74.

47. **καὶ - γε**: cf. on v. 41.

νερτέραν ὑπὸ χθόνα: cf. v. 237, *H. F.* 335, *frag.* 451.

48. **ἄν**, which belongs strictly to *πείσαιμι*, attaches itself to **οἶδα**, as it commonly does to *οἶμαι* when the latter is followed by an orat. obliq. inf. = opt. In the present case too *εἰ* = 'whether,' and the opt. is potential; so that the parallel is close. The expression reappears in *Med.* 941 *οὐκ οἶδ' ἄν εἰ πείσαιμι, πειρᾶσθαι δὲ χρή*.

49. Thanatos ironically supplies the close of the interrupted remark. The *γε* points the sarcasm.

δν ἂν χρῇ: generic. Instead of the *ἄν* with subjunct. we might have the generic rel. with the indic., and instead of the simple rel. followed by *ἄν* and the subjunct. we might have the generic rel. with the same concomitants—the last being strictly a redundancy.

τοῦτο: acc. of inner object (cognate) = *ταύτην τὴν τάξιν*. The metaphor is from posting soldiers.

γὰρ: cf. on v. 42.

50. **οὔκ**: 'no,' an abbreviation of *οὐκ ἔστιν*, 'not so.' On *οὔκ, ἀλλ'* cf. *Cycl.* 553.

τοῖς μέλλουσι: sc. *θανεῖσθαι, θνήσκειν*. Schol. *τοῖς γεγηρακόσι, τούτους γὰρ λέγει τῷ μέλλουσι* ('lingering,' as the schol. understands it—a different explanation from that given above). *βραδύνουσι γὰρ ἐν τῇ ζωῇ*.

ἐμβαλεῖν: cf. v. 4. Bursian's conjecture *ἀμβαλεῖν*, which would make *τοῖς μέλλουσι* refer to Alcestis, seems to me distinctly bad. Prinz accepts it.

51. **ἔχω λόγον δὴ**: 'I grasp your meaning at last'; see on v. 38. *λόγον* is defined and enhanced by *προθυμίαν*.

52. **οὖν**: 'in that case' (since you understand me).

ὅπως μόλοι: the optative here is strictly an expression of desire—it gives the content of Apollo's *προθυμία*. 'Is there (he asks) any means by which my wish that Alcestis attain old age might be fulfilled?' (Note the aorist.) *ὅπως* is strictly a combination of relative and interrog. The whole clause is the postponed subject to *ἔστι*. The infin. in such a situation is more colourless, contains less of feeling, than the rel. clause with opt.; cf. v. 545. For parataxis illustrating the construction here cf. v. 539 *οὐκ ἔστιν, ὦναξ· μὴ τοσόνδ' ἔλθοι κακόν*, which might have been less forcibly expressed *οὐκ ἔστιν —ὅπως—ἔλθοι*. Cf. further vv. 112-117 (disappointed wish).

Goodwin, *M. and T.* § 241, offers no explanation of such cases, but confuses them with the same forms used with a more distinctly potential sense ('omitted ἄν'). A striking instance of the blending of the varying senses of the optative is the wish introduced by πῶς ἄν (cf. e.g. *Hipp.* 345 πῶς ἂν σύ μοι λέξειας ἁμὲ χρῆς λέγειν;)

53. **τιμαῖς**: cf. v. 30, *Hipp.* 7 *sq.*, *Bacch.* 321.

κἀμὲ: *i.e.* 'as well as you.'

55. **ἄρνυμαι γέρας**: cf. *Hec.* 40 *sq.* (of the ghost of Achilles) αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην | τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν. For λαβεῖν γέρας in another sense see *Ion* 298.

56. **γραῦς ὄληται**: sc. οἵα ἡ Ἄλκηστις. Schol. ἐὰν γηράσῃ ἡ Ἄλκηστις, τότε φύνεισον αὐτήν· καὶ γὰρ τότε σοι τιμὴ ἔσται.

57. **πρὸς**: 'in the interest of.'

τῶν ἐχόντων: sc. τι (*i.e.* wealth), as in Hdt. 6, 22 Σαμίων δὲ τοῖσί τι ἔχουσι (see Stein's note *ad loc.*) Cf. also *frag.* 465.

τὸν νόμον = τοῦτον τὸν νόμον. Cf. n. on τὸν ἐμὸν in v. 3.

58. **πῶς εἶπας;** a common formula when one does not catch the meaning (emphasis on πῶς).

ἀλλὰ strongly adversative; **ἦ** strongly emphatic: **καὶ** 'besides (your other qualities).'

σοφὸς: *i.e.* σοφιστής, with ref. to dialectic skill and subtlety. Buchanan: "Quid? tu sophistes, insciis nobis, eras?"

59. **οἷς πάρεστι** = οἱ ἔχοντες (cf. v. 57), οἱ πλούσιοι. This is fairer to the context than Matthiae's note "οἷς πάρεστι sc. τὸ ὠνεῖσθαι."—In addition to what is said in the Critical Notes of the text here adopted, and against the ὄναιντ' ἄν, οἷς πάρεστι γηραιοῖς θανεῖν of Kirchhoff, Nauck, and Prinz, I would add, (1) that v. 58 demands a clear and unambiguous answer, which v. 60 shows was obtained; (2) that "they would profit who can die at an advanced age" is, in such a context, both pointless and obscure; (3) that ὄναιντ' ἄν is hardly more than a repetition of πρὸς as used in πρὸς τῶν ἐχόντων—indeed, I believe this is precisely the source of the reading ὄναιντ' ἄν. Buchanan's rendering ("Res ampla quibus est, redimerent mortis moras") shows that he understood the v. as if it had γηραιοί, whether he himself advocated that reading or not.

60. In writing **οὐκ οὖν** I have followed the example of Elmsley, who says (on *Heracl.* 256 [255]): "Discrimen quod inter οὐκοῦν et οὔκουν statuunt grammatici, verissimum est, si Plutarchi aut Luciani scripta pro verae Graecitatis norma accipiantur. Apud veteres Atticos utraque particula semper propriam suam significationem servat. Ego ubique οὐκ οὖν scribo, adhibita, prout opus est, vel omissa interrogatione."

τήνδε χάριν: sc. γραῦν ὀλέσθαι τὴν Ἄλκηστιν. For the phrase δοῦναι χάριν cf. *Orest.* 104.

61. 'No indeed! And you know my character (and so know that I mean what I say).'

62. **γε** may here be rendered 'yes'; lit. 'hostile certainly (whatever else I may know about it).'

Note the chiasmus, alliteration, and sigmatism (a hiss of loathing) in this v.

θεοῖς: dat. of interest like θνητοῖς,—'to the heart of the gods.' With θεοῖς στυγουμένους cf. *Orest.* 19 τὴν θεοῖς στυγουμένην. Cf. also Aesch. *Troad.* 37, Eur. *I. T.* 948.

63. **ἃ μή σε δεῖ**: generic (notwithstanding simple rel. and indic.), as shown by μή. After the pl. of πᾶς the quantitative rel. ὅσος is regular. With this v. cf. *Ion* 1018.

64. **μὴν**: a particle of asseveration—"a faded oath" perhaps (cf. Hom. B 291 and the familiar use of ἦ μήν to introduce a formal oath). Any adversative force that seems to lie in μὴν in any connection (*e.g.* in καὶ μήν) is due primarily to the context, not to the particle itself. Hermann is right in saying (against Monk) "Ἦ μὴν est *profecto*, non unquam *nihilominus*." Cf. Jebb's school edition of the *Oedip. Tyrannus*, note Δ (p. 158).

κλαύσῃ: 'you'll smart for it'; cf. *Cycl.* 554 κλαύσῃ, φιλῶν τὸν οἶνον οὐ φιλοῦντά σε, *Androm.* 632 *sqq.* (noticeable for a similar tone to that of the passage in hand) κἄπειτ' ἐς οἴκους τῶν ἐμῶν ἐλθὼν τέκνων | πορθεῖς ἀπόντων καὶ γυναῖκα δυστυχῆ | κτείνεις ἀτίμως παῖδά θ', ὃς κλαίοντά σε | καὶ τὴν ἐν οἴκοις σὴν καταστήσει κόρην, κτέ. For κλαύσῃ—ἄγαν cf. *Hel.* 1398 ἄγαν γὰρ αὐτὸν οὐ παρόνθ' ὅμως στένεις (where we have also a similar separation of vb. and advb. by a concessive particip.) The sufferings of Death in the struggle are alluded to again in v. 842.

ὠμὸς: cf. ὠμόφρων (*e.g. Electr.* 27) and Lat. *crudus*, *crudelis*.

65. The asyndeton in this v. is more apparent than real. Instead of placing the qualitative demonstrative clause first and following it with a consecutive clause (ὥστε σὺ κλαύσῃ), the speaker puts the consequent (v. 64) first with indignant emphasis (a sort of jump at the conclusion) and then reinforces

and substantiates it by the antecedent (vv. 65 *sqq.*). Cf. on v. 332 *sq.*—The sentential structure of vv. 64-69 has a close parallel in Aesch. *Pers.* 918-923.

εἶσι: 'is coming,' one of the few survivals of what must once have been common in Greek, as in other languages—a present made to do duty as future.

66 *sq.* **Εὐρυσθέως πέμψαντος**: loosely construed genitive participial-phrase of cause (source), commonly called 'genitive absolute.'

ἵππειον—ὄχημα: 'equestrian vehicle' = *ἅρμα*.—a bit of *ὄγκος*, see on v. 1. **ὄχημα** = *Fόχημα*, *vehiculum*.

μέτα: see on v. 46.

δυσχειμέρων: cf. *χειμερινός*, *δύσχιμος*, *χεῖμα*, *χειμών*, *χιών*, *hiems*, *hibernus*. The severity of the Thracian climate was proverbial. It was only too familiar to the Athenians that had seen service at the northern military posts.

68. **ὃς δὴ ξενωθεὶς**: see on v. 5.

69. **βίᾳ**: cf. *πρὸς βίαν* in v. 44.

ἐξαιρήσεται: with the idea of taking out of one's hands; cf. v. 847 *sq.* We find a somewhat similar v. in *I. A.* 877.

70 *sq.* **οὔθ'—θ'**: *neque—et*, 'not—but' and in such introduces the conclusion, 'and so.' For τε in the second member with δέ in the third cf. *Ekm.* 670 *sq.* κεῖναι γὰρ ἅσθ' Ὑψέως στρατηλάτης, | ἵππους τ' ἔχουσαι, πολλὰς δ' ἐσθήσεις στέ.

ἡ—χάρις: 'the gratitude' for the favour (χάρις) asked in v. 60. Cf. *Cycl.* 549. *ἡμῶν* seems to include Admetus.

ὁμοίως: 'all the same,' a not infrequent Aeschylean usage; cf. the common *ἴσως*.

ταῦτα: *i.e.* 'that you have heard.'

ἐμοί: dat. of interest; cf. v. 62. The god lays emphasis here on his private and personal hate.

Inasmuch as Kirchhoff, Nauck, and Prinz follow W. Dindorf in regarding vv. 70-71 as spurious, I quote the latter's note on the subject. "Tam confuse et inepte loquitur [sc. Apollo] ut ineptius vix potuerit. Quod quum sensisset Hermannus, ἥδεσθαι scribendum conjecit, Herculem intelligens. Verum haec si voluisset poeta, dixisset saltem ἥδεσθαι τ' ἐκεῖνος ταῦτα, quo pronomine multo magis opus erat quum ille adesset: ne quid dicam verbis ἀπεχθῆναι τ' ἐμοί dictis, ubi potius σὺ τ' ἀπεχθάνει ἐμοὶ dici debebat. Manifestum mihi videtur spurium versum a grammatico esse adjectum, qui quod cogitaverat δράσας τε ταῦτα ἀπεχθήσει ἐμοὶ metro utcunque aptavit, loquacitate autem sua non auxit, sed magnopere debilitavit praecedentium vim dictorum Apollinis, quae aptissime concluduntur gravibus his minacibusque verbis βίᾳ γυναῖκα τήνδε σ' ἐξαιρήσεται."

Apollo probably passes off the stage at this point.

72. **ἄν—ἄν**: common repetition; the former ἄν is anticipatory with the protasis. It would naturally follow λέξας, but prefers the emphatic πολλά, just as in the apodosis ἄν prefers the negative οὐδέν to the verb.

πλέον λάβοις: πλ. λαμβάνειν is to 'gain' ('take or receive more'), *not* to 'gain more.'

73. **ἡ δ' οὖν γυνὴ**: 'but she certainly—the woman (however it may be with Admetus).' οὖν: γε:: *certe*: *quidem*. The formula δ' οὖν is very common, in the sense here given, in Attic Gk.—*e.g.* in Xen. *Anab.* 1, 2, 12 καὶ ἐλέγετο Κύρῳ δοῦναι χρήματα πολλά. τῷ δ' οὖν ('at all events,' whether she gave him money or not) στρατιᾷ τότε ἀπέδωκε Κῦρος μισθὸν τετταράκοντα μηνῶν. For δ' οὖν after a neg. sent. cf. *Ion* 407 *sq.*

κάτεισιν = μᾶλλον κατέρχεται, cf. v. 65.

εἰς Ἅιδου δόμους: cf. v. 25.

74. **ἐπ' αὐτήν**: cf. on v. 46, and *Androm.* 73, 81.

ὡς κατάρξωμαι: sol. clause of manner. The 'final' force is imparted by the preceding verb of motion (*στείχω*), as well as by the mood of κατάρξωμαι. The latter is properly a mere 'hortative' subjunct. in a dependent clause.

κατάρχεσθαι is a word that early took on a special ritualistic sense, cf. Hom. γ 441 *sqq.* γέρων δ' ἐκπρὸ νέων ἐπὶ κρητῆρα Νέστωρ | χρύσεον ἕστασε, πρῶτος δ' ἀπάρξατο, πολλὰ δ' Ἀθήνῃ | εὐχετ' ἀπαρχόμενος, κεφαλὴν τρίχας ἐν πυρὶ βάλλων. For further references see Monk's learned note.

75 *sq.* **ἱερὸς**: regularly with possessive gen.—'sacred property of.'

τῶν κατὰ χθονὸς θεῶν: cf. on v. 14.

ὅτου: the short forms of this pron. are regular in the Tragedians.

ἔγχος: wrongly used as a synonym of *ξίφος*,—an error translatable apparently to Hom. Π 253 τὸ δ' ἐκπρωτοσπάστῳ δουρὶ | ἔγχος στέ. Schol. ὅτι κυρίως ἔγχη τὰ δόρατα, οὐχ ὡς τινες τὰ ξίφη. Λέγει δὲ τὰ ἀνεχόμενα τῶν ἀσπίδων, ἃ προβάλονται. See Ellers in Müller's *Hermäthena* 7 b, p. 151.

ὅτου—ἁγνίσῃ: the omission of the *ἄν* in a generic rel. clause with the subjunct. is an archaism, found occasionally in the Tragedians; cf. v. 978, and see Goodwin, *M. and T.* § 540.

For the rite see Hom. Γ 271 *sqq.*, and Virg. *Aen.* 4, 693-705.

For the counterpart of *ἁγνίσῃ* cf. v. 1146.

There is a reminiscence of vv. 75-76 in the words of Iphigenia (*I. T.* 58) *θνήσκουσι δ' οὓς ἂν χέρνιβες βάλωσ' ἐμαί.*

Macrobius (*Saturnal.* 5, 19) interprets *ἁγνίσῃ* thus: *ἁγνίσαι* autem Graece dicunt *dis consecrare* unde poeta vester [Virgil. *Aen.* 4, 702 *sq.*] ait ex Iridis persona "hunc ego Diti | sacrum iussa fero teque isto corpore solvo."

Thanatos here enters the palace by the middle door, having announced his object in v. 74. As he disappears from view the Chorus enters the *ὀρχήστρα* by the right-hand *πάροδος*. The march of the Chorus is indicated by the anapaestic rhythm.

II. ΠΑΡΟΔΟΣ (vv. 77-140).

Aristotle's first division of the *χορικὸν* (sc. *μέρος τραγῳδίας*) is (*Poet.* c. 12) *πάροδος μὲν ἡ πρώτη λέξις ὅλη* (Westphal for *ὅλοι*) *χοροῦ*, *i.e.* the entire passage delivered by the Chorus immediately upon its entrance. The exact division of the present *πάροδος* is difficult and somewhat uncertain. According to the schol. on v. 77, *ἐκ γερόντων Φεραίων ὁ χορός. διαιρεῖται δὲ εἰς δύο ἡμιχόρια.* The parts of these *ἡμιχόρια*, however, are badly given in the MSS. The following notes occur, according to Prinz: v. 77 *χορ.* S, *ἡμιχ.* rell.; v. 79 *ἡμιχ.*; vv. 86 and 89 *ἡμιχόριον*; v. 94 *ἡμιχ.*; v. 103 (before *οὐδέ* [*οὐ*]) *ἡμιχ.* Ba, om. S; v. 106 *χορ.* L; v. 107 *ἡμιχ.* Ba^3, om. rell.; v. 108 *χορ.* S, also before the second *ἔθεγες* in P; v. 109 *ἡμιχ.* a (*δ*), *χορ.* S, om. B; v. 112 *χορ.* Ba, om. S; v. 136 *χορ.* B.

I agree with Prinz (following Arnoldt, *Die chorische Technik des Euripides*, pp. 155-7) as to the points of division (except that I add a *παράγραφος* before v. 136); but in the distribution of the parts between the whole Chorus (or the leader of the Chorus, *κορυφαῖος*) and the semi-choruses (or their leaders) I am not able to agree with him or with Arnoldt in every detail. I would assign the *προῳδικόν* (vv. 77-85) to the whole Chorus; vv. 86-111 to the leaders of the semi-choruses; vv. 112-121 to the first, and vv. 122-131 to the second semi-chorus; vv. 132-135 to the full Chorus; and lastly vv. 136-140 to the *κορυφαῖος* (although the scholium on v. 136 says *ὅλος λέγει ὁ χορὸς ταῦτα*).

I have preferred, however, in the text to indicate divisions merely.

"During this scene they [the members of the Chorus] are anxiously watching the royal palace, and there is doubtless some movement and pantomimic acting to indicate their solicitude, carried on however with such reserve and dignity as characterise the old men in the Panathenaic procession upon the Parthenon frieze" (Lawton, *Three Dramas of Euripides*, p. 29).

77. **τί ποθ'**: 'why in the world?' *τί* like *quid* and colloquial Germ. *was* (for *wie*).

78. **σεσίγηται**: differing from *σιγᾷ* as 'is hushed' differs from 'keeps silent.' The hush about the house, as opposed to its habitual animation (cf. v. 344 *μοῦσάν θ', ἣ κατεῖχ' ἐμοὺς δόμους*), is dwelt upon in the perfect.

δόμος Ἀδμήτου: concessive in effect—'though it is Admetus's'; cf. the ref. just given and v. 37 (*Ηελίου παῖς*).

79. **οὐδὲ φίλων**: 'no one of friends either.' The absence of servants from the doors, as well as the stillness, is implied in the preceding v. On *ἀλλ' οὐδέ* cf. v. 44.

πέλας: archaic and poet. for *πλησίον*.

80. **ὅστις ἂν εἴποι**: 'who (generic rel. after neg., cf. on v. 17) haply might tell' (*i.e.* if present, *εἰ πέλας εἴη*). The opt. is, of course, 'potential': the element of desire, however, can still be felt. Cf. on *μόλοι* v. 52. The *ἄν* naturally attaches itself (as an original indefinite adv. of manner?) to *ὅστις*. Cf. *Hel.* 435 *sq. τίς ἂν πυλωρὸς ἐκ δόμων μόλοι, | ὅστις διαγγείλειε τἄμ' εἴσω κακά*; Note the emphatic position of *φθιμένην* and *ζῶσ'*, each at the head of its clause.

82. **φῶς λεύσσει**: the dearness of the light of the upper world is constantly dwelt upon by Greek writers; cf. v. 18, and particularly vv. 205 *sq.*, 244 *sqq.* The enjoyment of a light like that of the upper world is a privilege of the blessed dead; cf. Aristoph. *Ran.* 155, where Dionysus is told by Heracles of the meadow of the Mystae: *ὄψει τε φῶς κάλλιστον ὥσπερ ἐνθαδί.*

83. **ἀρίστη**: used again of Alcestis, with enhancing *μέγα*, in vv. 742 and 899.

85. **αὑτῆς**: the loyalty of Alcestis to her husband is emphasised: cf. *τοῦ ἰδίου ἀνδρός* in the Hypothesis.

γεγενῆσθαι: 'fully to have proved herself'—a vigorous

perfect; cf. the use of τελέθειν. Cf. also Xen. *Hell.* 3, 1. 3 δόξας γεγενῆσθαι.

87. **στέγας**: not quite = οἴκους: for the echo of the blow (κτύπος) is thought of.

88. **ὡς πεπραγμένων**: 'As if all were over,' gen. absol. (prop. causal; cf. on v. 66).

89. **μὰν**: old Gk. (Dor.) for μήν. For the formula εἰ μὰν οὐδέ cf. Hom. Δ 512.

ἀμφιπόλων: archaic and poetic for θεραπαινῶν.

90. **στατίζεταϊ**: shortening, or rather treatment of final ι in the diphthong as consonant, after the Homeric manner; cf. in Eurip. *e.g.* v. 103 (πιτνεῖ), *Her.* 469 (ζεύξομαι), *Hipp.* 770 (ἅψεται).

ἀμφὶ πύλας: 'on either side the doorway,' like σταθμῶν ἑκάτερθε, Hom. ζ 19.

91 sq. **εἰ γὰρ (εἴ γ' ἄρ)—φανείης**: fervent prayer in which the opt. appears as a precative. Such expressions should not be confounded with protases of which the apodosis has been suppressed. εἰ, though it came to be regarded as an hypothetical particle, seems rather to have been originally an interjection; cf. εἶα, εἶεν. The εἰ-protasis in conditional sentences with the opt. developed from the wish introduced by εἰ, not *vice versa*. See L. Lange's great work, *Der Homerische Gebrauch der Partikel* EI, and Brugmann in Müller's *Handbuch*,[2] ii. p. 192.

μετακύμιος ἄτας: 'amid the waves of doom.' The gen. depends perhaps upon the substantive κύματα implied; but cf. μεταξύ with the gen. The idea of a "sea of troubles" (κακῶν πέλαγος) is familiar in Euripides and was apparently derived by him from Aeschylus; cf. Aesch. *Pers.* 433, Eur. *Hipp.* 822, *H. F.* 1087, *Suppl.* 824. Such a metaphor from the sea is natural to Athenian and Elizabethan Englishman alike. (Cf. Wilamowitz's note on *H. F.* 1087.) In the present passage the Healing God (Ἰκελάν) may be conceived as a beacon-light appearing to storm-tossed mariners; cf. *Med.* 482 ἀνέσχον σοὶ φάος σωτήριον, and Soph. *O. T.* 80 *sq.*, where I would read ὦναξ Ἄπολλον, εἰ γὰρ ἐν τύχῃ γέ τῳ | σωτὴρ φανείης λαμπὰς ὡσπερεὶ ὄμμασιν. Perhaps, however, the reference may be to a port, though that is not so consistent with the character of the God of Light; cf. *Androm.* 891 *sq.* ὦ ναυτίλοισι χείματος λιμὴν φανείς, Ἀγαμέμνονος παῖ.

93. **οὔ τἄν—οἵ του ἄν**. The ἄν attaches itself to a neg. again

ἐσιώπων: ideal imperf. = "*nullus irrealis.*" The protasis is contained in φθεμένης.

94. **οὐ—δὴ**: 'not already' 'almost = οὐ πω 'not yet.'

φροῦδός γε: 'really gone.' With φροῦδος for πρόοδος cf. φροίμιον for προοίμιον.

95. **πόθεν**; 'how do you know?' ('whence [do you get your information]?'), a colloquialism; cf. v. 781.

οὐκ αὐχῶ: 'I am not so sure' ('I do not claim that'); cf. v. 675 and *Hel.* 1619. There is an idea of boldness and presumption in the word.

96 sq. **ἄν**: again repeated with an interrogative and emphatic word before the verb.

ἐρῆμον τάφον: 'a funeral without mourners,' like ἐρήμη δίκη, 'a suit without a defendant' (as in Thuc. 6, 61, 7).

κεδνή: a homely old word; cf. 'goodwife.' The Germ. *tüchtig* seems to give the sense of the word more nearly than anything in English.

τάφος: here 'interment' (ταφήν), concrete for abstract; cf. Thuc. 2, 34, 5 ἐκείνων δὲ διαπρεπῆ τὴν ἀρετὴν κρίναντες αὐτοῦ (sc. Μαραθῶνι) καὶ τὸν τάφον ἐποίησαν (where the word may be either abstract or concrete, though probably the latter) with 2, 35, 1, where τὸν τάφον is abstract, and 2, 34, 1, where we find δημοσίᾳ ταφὰς ἐποιήσαντο. ταφή for θήκη, 'a grave,' seems to have been an Ionism. See L. and S. *sub voce*. In Lat. *sepulcrum* and *sepultura* appear not to have been confused.

99 sq. **πηγαῖον—χέρνιβ'**: referring to the earthen vessel of spring-water brought from another house and placed at the door of the house of death for the purification of visitors, who sprinkled themselves with its contents as they went out (καὶ οἱ ἐπὶ τὴν οἰκίαν τοῦ πενθοῦντος ἀφικνούμενοι, ἐξιόντες ἐκαθαίροντο, ὕδατι περιρραινόμενοι· τὸ δὲ προύκειτο ἐν ἀγγείῳ κεραμέῳ ἐξ ἄλλης οἰκίας κεκομισμένον Pollux, quoted by Monk *ad loc.*). This vessel was commonly termed ὄστρακον (also ἀρδάνιον); cf. Aristoph. *Eccl.* 1033 ὕδατός τε κατάθου τοὔστρακον πρὸ τῆς θύρας (Schol. [1025 Dindorf] πρὸ τῆς θύρας τὰ καλούμενα ἀρδάνια).

φθιτῶν = φθιμένων.

101 sq. This is said to be the only reference to the custom of heaping at the door the hair shorn in mourning, though the

placing of hair upon the tomb is familiar enough. See Monk's note.

ἃ δὴ: *δή* is nearly = *ἄρα* here, a sort of apology ('you know') for wasting words on a familiar subject.

103 sq. **νεολαία—χεὶρ γυναικῶν**: virtually an hypallage for *νέων χεὶρ γυναικῶν*. The word *νεολαία* is elsewhere a collective substantive = *juventus*. Its use in the present passage as an adj. is apparently due to the preceding *πηγαῖον* and *τομαίος*.

104. **δουπεῖ**: descriptive of the thud (*δοῦπος*) of the clenched hand striking breast or head. Cf. Soph. *Ai.* 631 *sqq.*

105. **καὶ μήν**: 'and yet'; see on v. 64.

κύριον: 'fixed,' 'appointed' = *πεπρωμένον*; cf. v. 147 and *Orest.* 1035 *τόδ' ἦμαρ ἡμῖν κύριον* ('the day of our death').

106. **αὐδᾷς** = *λέγεις* in the sense of 'mean'; *τί* is inner object ('cognate'). With *τί τοῦδ' αὐδᾷς*; cf. *πῶς εἶπας*; in v. 58.

107. **κατὰ γαίας**: with a verb of motion; cf. on v. 45.

108. **ἔθιγες—φρενῶν**: cf. *Med.* 55.

109. **διακναιομένων**: 'are breaking,' as a spear breaks; cf. Aesch. *Ag.* 65 *sq.* *διακναιομένης—κάμακος*. The gen. is properly one of source with a verb of emotion.

111. **χρηστὸς**: here = 'loyal.' Cf. Soph. *O. T.* 385 *σοὶ ξ ἀρχῆς φίλος*.

112. **ἀλλ' οὐδὲ**: cf. vv. 44 and 79.

ναυκληρίαν: acc. of inner obj. with *στείλας* (cf. Aesch. *Pers.* 607-9). The word seems to be used with a thought of the voyage across the Acheron; cf. v. 257.

113. **αἵας**: part. gen. with *ὅπου*; cf. *ubinam gentium*.

114 sq. **ἢ—εἴτε**: irregular correlation; cf. v. 139 *sq.*

Λυκίαν: acc. of *terminus ad quem*. Just below we have *ἐπὶ* with acc. This placing of the prep. with the second of two words in the same construction is not uncommon in the poets. The reference is to the oracle of Apollo at Patara in Lycia.

116. Cf. *ξηραί τ' Ἀμμωνίδες ἕδραι El.* 734 (reminiscent of the present passage). This famous oracle of Zeus Ammon was one of those to which Croesus sent (Hdt. 1, 46).

117. **παραλύσαι**: for the construction see *μόλοι* in v. 52 with

the note *ad loc.* For the meaning of *παραλύσαι* cf. *ἐκλύσασ'* in v. 36 with the note *ad loc.*

118. **μόρος ἀπότομος**: the phrase is a reminiscence of the Homeric *αἰπὺς ὄλεθρος*. For *ἀπότομος* figuratively used cf. v. 982 (suggested apparently by *αἰπυμῆτα* in Aesch. *Prom.* 18).

121. **οὐκέτ' ἔχω τίνα—πορευθῶ**: *ἔχω* here = *οἶδα*, as shown by the indirect question. The subjunctive is deliberative.

μηλόθυτον: cf. *Ion* 664, *I. A.* 185 (*πολύθυτον*).—With vv. 119-121 cf. *fr.* 630.

122 sq. **ἄν** goes with *ἦλθεν*.

ἦν—δεδορκὼς: an analytic imperf.

ὄμμασιν: redundant but emphatic.

On **ὄμμασιν δεδορκώς** in the sense of 'alive' cf. Hom. A 88 *ἐμεῦ ζῶντος καὶ ἐπὶ χθονὶ δέρκομένοιο*.

124 sq. **Φοίβου παῖς**: sc. *Ἀσκληπιός*; cf. vv. 3 *sq.*

Instead of **προλιποῦσ'—ἦλθεν** we should expect something like *ἀνήγαγεν βασίλειαν* (*Ἄλκηστιν*). The anacoluthon is all the harsher on account of the emphatic position of *πόνος* at the head of the period.

Note how in the text as here restored *ἕδρας σκοτίους* answers to *ἕδρας ἀνύδρους* in the corresponding v. of the strophe. For similar minute correspondences between strophe and antistrophe, which are one of the traditions of Greek choral poetry, cf. the earliest examples in Aesch. *Suppl.* vv. 41 and 48 (*ἐπικεκλομένα—ἐπιλεξαμένα*), 59 and 64 (*οἶκτον ἀΐων—οἶκτον ἠθέων*), 102 and 110 (*-πας ἑδράνων ἀφ' ἁγνῶν—-τας δ' ἀπάταν μεταγνούς*), 111 and 122 (*πάθεα μέλεα θρεομένα λέγω—ἐναγέα τέλεα πελομένων καλῶς*), 113 *sq.* and 125 *sq.* (*ἰὴ ἰή, | ἰη-—ἰὼ ἰώ, | ἰώ*).

127. **δμαθέντας**: cf. *I. T.* 199, Soph. *El.* 940.

128 sq. **πρὶν—εἶλε** = *ἕως εἶλε*. "As for *πρίν* with the indic., it is commonly stated that it occurs chiefly after negative clauses. That is true, but it is somewhat confusing to find it used in affirmative sentences in Thucydides and Euripides. The fact is that the indic. is not a legitimate construction unless *πρίν* is used in a sense which is equivalent to *ἕως* 'until.' This, though clearly recognised in some grammars, is not universally recognised. When this condition fails, then the infinitive must be used" (Gildersleeve, *Amer. Journ. Philol.* ii. p. 469).

Διόβολον πλῆκτρον: cf. *Δίου πυρὸς* in v. 5 and *κτύπος ἄφατος δὲ Διόβολος* Soph. *O. C.* 1464.

129. **πλῆκτρον**: here (with *διώβολον*) = *σκηπτός*. In *H. F.* 351 it appears in its ordinary sense—'the instrument used for striking the chords of the lyre.' For other senses of *πλῆκτρον* see L. and S. *sub voc.*

πυρὸς κεραυνίου: cf. v. 5 and *ἀστραπηφόρῳ πυρὶ Bacch.* 3.

131. **προσδέχωμαι**: deliberative subjunctive.

133. Cf. v. 170 *sq.*

134. **αἱμόρραντοι**: for the form (instead of *αἱματόρραντοι*) cf. *κυμοδέγμων* (for *κυματοδέγμων*).

πλήρεις: apparently the original reading in the sense of 'in full number,' 'as many as were due': cf. *Her.* 522, *Hel.* 1111.

136. **ἀλλ'** marks the interruption caused by the servant.

ἥδε—ἔρχεται: 'here comes.' A formula of introduction: *ἥδε* with a gesture (*δεικτικῶς*).

137. **δακρυρροοῦσα**: for position and rhythm cf. *ψυχόρραγοῦσα* v. 29.

ἀκούσομαι: weak use of future for deliberative subjunct. See Goodwin, *M. and T.* § 68. Cf. the corrupt use of 'will' for 'shall' in the 1st pers. of the Eng. future. The Gk. σ-future is properly voluntative ('will').

138. **δεσπόταισι**: this pl. is much used by servants in tragedy, often when there is reference to but one person (cf. *Ion* 751).

139. **ἔμψυχος**: not like 'a-live,' but = *ψυχὴν ἐν αὐτῇ ἔχουσα*.

140. **οὖν**: 'really,' used in either member of the disjunction.—This verse seems to be parodied by Aristophanes, *Thesm.* 76 *sq.* *τῇδε θἠμέρᾳ κριθήσεται | εἴτ' ἔστ' ἔτι ζῶς εἴτ' ἀπόλωλ' Εὐριπίδης.*

ὄλωλεν = *τέθνηκεν*.

βουλοίμεθ' ἄν: 'we would fain.' The wish is expressed both by the essential meaning of the verb and by the mood: the *ἄν* implies 'if you would tell us.'

III. ΕΙΣΟΔΙΟΝ ΠΡΩΤΟΝ (vv. 141-434).

Aristotle defines (*Poet.* c. 12): *εἴσοδιον δὲ μέρος ὅλον τραγῳδίας τὸ μεταξὺ ὅλων χορικῶν ᾀσμάτων*. The term seems to refer primarily to the entrance of a new character upon the scene (cf. *εἰσιέναι* and *προεισόδιον* in Heliodor. *Aethiop.* 8, 17). Aristotle seems again to have extended the meaning of the term defined.

The maid appears from the middle-door. The dialogue is with the Coryphaeus, who has spoken vv. 136-140.

141. **εἰπεῖν**: 'call,' 'characterise,' with the participle, as elsewhere.

θανοῦσαν: short-hand aorist for perf.; cf. *κατθάνοι* in v. 142.

142. Cf. *Troad.* 632 *οὐ ταὐτόν, ὦ παῖ, τῷ βλέπειν τὸ κατθανεῖν.*

On **καὶ πῶς** cf. Aristoph. *Thesm.* 78.

βλέποι: cf. on vv. 18, 82.

143. **προνωπής**: 'face-downwards,' 'prostrate,' *pronus*, used here metaphorically (cf. *προπετὴς* in v. 909). The word appears in the literal sense in v. 186. In *Androm.* 729 it = 'headlong,' *praeceps*.

ψυχορραγεῖ: cf. v. 29.

144. An apostrophe to Admetus, with whom the sympathy of the Chorus chiefly lies. The sympathy of the maid is, of course, with her mistress.

οἵας οἷος ὤν: cf. on v. 10.

145. **οἶδε**: used pregnantly = 'realises': cf. *μανθάνω* in v. 940.—This v. has a proverbial ring; cf. Soph. *Ai.* 964 *sq.* *οἱ γὰρ κακοὶ γνώμαισι τἀγαθὸν χεροῖν | ἔχοντες οὐκ ἴσασι, πρίν τις ἐκβάλῃ.* —

πρὶν ἂν πάθῃ: 'till haply he have suffered,' *dum pressus sit*.

146. **σῴζεσθαι**: 'be kept in safety,' 'preserved.' The pres. because Alcestis is yet alive.

147. Cf. v. 43 *sq.*—On **πεπρωμένη** cf. vv. 21, 105.

βιάζεται: 'constrains,' 'hurries on': cf. *ἄγει μ' ἄγει μέ τις κτέ.* in v. 259 *sqq.*, and *Her.* 43 *sq.* *ἡ πεπρωμένη δ' ἄγει | θανεῖν ἀδελφὴν τῶνδ' ἐμὴν ἐν ἥματι.*

148. **ἐπ' αὐτῇ**: 'over her': cf. v. 34. The reading *ἐπ' αὐτοῖς*, which would = 'in respect of, in view of, the matters in hand,' is possible but hardly probable here.

πρόσφορα = *προσήκοντα, πρέποντα*, 'what should be done under the circumstances,' 'due rites.'

149. **κόσμος γ' ἑτοῖμος**: 'the *κόσμος* (including robe and

jewellery, also probably vases, λαμπθα) is certainly (γε) ready' (whatever may be the case with other preparations for the funeral). For the meaning of κάσμος cf. *Androm.* 147 *sq.* *κόσμον μὲν ἀμφὶ κρατὶ χρυσέας χλιδῆς | στολμόν τε χρωτὸς τῶνδε ποικίλων πέπλων.*

ᾧ: sociative dative ('with'-dative, which is also dat. of means and instrument), as is shown by συν- in *συνθάψει*.

150. **νυν**: nearly = *οὖν*, 'if that be the case,' 'under those circumstances' (cf. *νυν* = 'in the present case,' 'under these circumstances').

γε: 'really,' enhancing εὐκλεής.

κατθανουμένη: *oratio obliqua* with ἐστιν. With εὐκλεής—κατθανουμένη cf. *Hipp.* 1299 ὡς ὑπ' εὐκλείας θάνῃ.

151. Cf. *Hipp.* 848 *sqq.* ἕλιπες ἕλιπες, ὦ φίλα | γυναικῶν ἄριστα θ' ὁπόσας ὁρᾷ [Weil for ἐφορᾷ] | φέγγος ἀελίου τε καὶ | νυκτὸς ἀστεροπὸν σέλας.

μακρῷ: 'by far,' enhancing the superlative like *longe*; cf. Soph. *Ant.* 895, Eur. *Bacch.* 1234 (*μακρῷ* at the end of the trimeter in both cases).

152. The maid replies with some heat to the rather formal expressions of the Coryphaeus. For the force of πῶς οὐκ cf. Aristoph. *Ran.* 739.

153 *sq.* **τὴν ὑπερβεβλημένην γυναῖκα**: the article with reference to the imaginary individual, 'that (ideal) woman.' "The generic article presents us with the model individual" (Gildersleeve, *Am. Journ. Philol.* iii. p. 138). **ὑπερβεβλημένην** (to be taken as middle and = ἥτις ἂν ὑπερβεβλημένη ᾖ) is a natural metaphor from shooting with the bow; cf. Aesch. *Supp.* 473 *μίασμ' ἕλεξας οὐχ ὑπερτοξεύσιμον.*

ἐνδείξαιτο: 'show in (something),' 'evince by (some act)'; cf. ἐνοραν.

155. **προτιμῶσα**: orat. obl.; cf. v. 763 *sq.* **θέλουσα** is in a different constr., expressing manner ('by willingness') and corresponding, after ἤ, to πῶς in v. 154.

156. **δὴ**: nearly = ἤδη.

πᾶσα πόλις = the prosaic *πᾶσα ἡ πόλις*; cf. *πᾶν δέμνιον* in v. 183.

157. **κλύων**: 'when you hear,' = ὅταν κλύῃς.

158. **γὰρ**: 'that is to say,' introducing, as frequently, a long recital. Instead of γάρ in such a case we sometimes find δέ; sometimes there is no conjunction.

ἡμέραν τὴν κυρίαν: cf. v. 105 and *Orest.* 48.

159. **ἥκουσαν**: the acc. constr. after ἥσθετο plainly shows that such a participle was regarded by those who used it as on a different footing from the adjective (merely attributive) participle. The gen. in the participial (*orat. obliq.*) construction after *αἰσθάνεσθαι* is rare.

ὕδασι ποταμίοις: running water was regarded as possessing special purificatory properties; cf. *Hipp.* 653 and Wilamowitz-Moellendorff's note *ad loc.*

λευκὸν: not attributive with χρόα (as Browning takes it), but predicative (proleptic) with ἑλούσατο; cf. *Hel.* 676 *sqq.* *λουτρῶν καὶ κρηνῶν, | ἵνα θεαὶ μορφὰν | ἐφαίδρυναν* (= λευκὰν ἑλούσαντο) *ἔνθεν ἔμολεν κρίσις.* Cf. also *Androm.* 286, *Hel.* 1383 *sq.* Cf. also Virg. *Aen.* 4, 635 *dic corpus properet fluviali spargere lympha.*

160. **ἐκ—ἑλοῦσα**: the separation of the prep. and vb. (τμῆσις) was probably felt as such in Attic poetry, not however by the earlier hearers of the Homeric lays.

κεδρίνων: cedar wood was used then, as now, for the construction of chests and the like, in order to preserve the contents; cf. its use for coffins in v. 365.

δόμων: 'dwellings,' personifying the garments. This use seems to be justified by Hes. *Op.* 96 *sq.* *μούνη δ' αὐτόθι Ἐλπὶς ἐν ἀῤῥήκτοισι δόμοισιν | ἔνδον ἔμιμνε πίθου ὑπὸ χείλεσιν, κτέ.*

161. **ἐσθῆτα κόσμον τ'**: cf. on v. 149. Somewhat similar is Xenophon's adornment of himself when about to face death (*Anab.* 3, 2, 7).

162. **κατηύξατο**: here 'prayed fervently'; *κατεύχεσθαι* also = *imprecari*; cf. the varying senses of *deprecari*.

163. **δέσποινα**: apparently the prayer is addressed to Hestia, as goddess of the family-hearth and the home; not to Hecate, though the latter was much worshipped in Thessaly.

ἔρχομαι = *μέλλω ἔρχεσθαι*; cf. εἶμι.

κατὰ χθονός: with a vb. of motion; cf. *κάτω χθονός* in v. 45 (with note) and *Hercul.* 592.

164. **πανύστατον**: neuter, agreeing predicatively (and proleptically, cf. λευκὸν in v. 159) with the infin. sentence *τέκν' ὀρφανεῦσαι τἀμὰ* in v. 165. There is, therefore, no need of a comma after *αἰτήσομαι.*

προσπίτνουσα: cf. v. 183.

αἰτήσομαι: 'I will ask,' 'I will make bold to ask,' implying the plucking up of spirit to a task.

165 sq. **ὀρφανεύειν** is 'to care for orphans'; cf. *παρθενεύειν*, *κορεύειν* (v. 312), and *νυμφεύειν* (v. 317). *ὀρφανίζειν* = 'to make one an orphan.'

καὶ—ξύζευξον: transition from dependent to independent constr. (*oratio obliqua* to *or. recta*). Cf. the reversion to the personal or demonstrative pron. in the second member of what would otherwise be a compound rel. sentence.

φίλην: 'loving' is implied, as well as 'loved.'

γενναῖον: 'nobility of spirit,' as well as 'nobility of race,' is implied—the two not separable to the Greek mind: cf. vv. 918-921.

167 sqq. A return to the dependent construction.

ἡ τεκοῦσ': contrasted with *παῖδας*.

ἀπόλλυμαι: sc. *ἄωρος*.

ἐν γῇ πατρῴᾳ: cf. the many bitter references in Gk. writers to the evils of banishment; *e.g.* Eur. *Med.* 34 *sq.*: *Phoen.* 385 *sqq.*

ἐκπλῆσαι βίον: contrasted with *θανεῖν ἀώρους*. The *ἐκ-* is emphatic. With *τερπνὸν ἐκπλῆσαι βίον* cf. *Med.* 1355 *τερπνὸν διάξειν βίοτον*.

170. **πάντας δὲ βωμοὺς**: cf. v. 133.

οἳ: sc. *εἰσίν*; *euphoniae gratia* for *τούς*.

171. **προσῆλθε**: with acc. like *adire*.

ἐξέστεψε: 'crowned fully'; cf. *ἐκπλῆσαι* in v. 169 and *πλήρεις* in v. 134.

προσηύξατο: 'prayed before them.'

172. **πτόρθων ἀποσχίζουσα**: to be understood as = *πτόρθων ἀπο σχίζουσα*. Cf. Hom. *ζ* 128 *sq.* *ἐκ πυκινῆς δ' ὕλης πτόρθον κλάσε χειρὶ παχείῃ | φύλλων*.

μυρσίνης: dependent on *φόβην*; cf. v. 759. In *Ion* 120 we find *μυρσίνας ἱερὰν φόβαν*.

173. **ἄκλαυτος ἀστένακτος**: the verbals are here used actively; cf. Hom. *δ* 493 *sq.* *οὐδέ σέ φημι | δῆν ἄκλαυτον ἔσεσθαι*. The two adjs., however, are to be paralleled by Hom. X 386 *κεῖται πὰρ νήεσσι νέκυς ἄκλαυτος ἄθαπτος*, where the adjs. are passive as in Sophocles' imitation, *Ant.* 29 *ἐὰν δ' ἄκλαυτον, ἄταφον* (borrowed apparently by Eur. in *Hec.* 30 *ἄκλαυ[σ]τος ἄταφος*). For the form *ἄκλαυτος* cf. *Ion* 869 *τόκους πολυκλαύτους*, and *Cycl.* 633 *καυτὸν μοχλόν*. On the two forms *ἄκλαυστος* and *ἄκλαυτος* cf. Jebb's note on *Ant.* 29. The form with *σ* is legitimate, but that without *σ* seems better supported. A sequence of three adjs. with *α*-priv. occurs in *Orest.* 310.

174. **μεθίστη**: 'did it begin to change' (cf. *ἀρχὴν* with a negatived aorist), 'could it change.' "The natural tense of the negation is the aorist. The tenses of continuance are used with the neg. only when there is a notion of opposition to the positive, of resistance to pressure. So in our language, as it is far less rich in forms than the Greek or even the Latin, we introduce words of will and effort to express the effect of the negative with the impf. in Greek; *οὐχ εἷλον they did not take*, but *οὐχ ἥρουν they would not, they could not take*" (Gildersleeve, *Am. Journ. Philol.* ii. pp. 466-7).

χρωτὸς—φύσιν: 'natural complexion'; cf. *Bacch.* 438 *οὐδ' ὠχρὸς οὐδ' ἤλλαξεν οἰνωπὸν γένυν*.

175. **θάλαμον ἐσπεσοῦσα καὶ λέχος**: a rather loose, but highly picturesque expression for 'rushing into' her chamber (cf. *interiora domus irrumpit limina*, Virg. *Aen.* 4, 645), and 'flinging herself upon' the bed (cf. *incubuit toro*, Virg. *Aen.* 4, 650).

176. **ἐνταῦθα δὴ**: 'there at last'; much like *tum demum*.

ἐδάκρυσε: ingressive, 'burst into tears,' 'gave way to tears.'

177. **παρθένει'**: sc. *ζώματα*.

ἐγώ: delicately emphasising her willing submission.

179 sq. **γὰρ**: giving the reason for the friendly farewell. *χαῖρε* was not so colourless and trite as 'good-bye' or 'farewell' with us.

δ' ἐμὲ: preferable to *δέ με*. The pronoun can hardly escape emphasis.—In saying that the bed has 'lost her only' Alcestis recognises her insignificance as compared with Admetus. The preservation of the man and king is of paramount importance.

προδοῦναι: that is, by failing in the loyalty of self-sacrifice. With *ἀκνοῦσα προδοῦναι* cf. *Heracl.* 28 *ἀκνῶν προδοῦναι* and 245 *σ. ἄκνῳ | ἱκέτας προδοῦναι*.

181 sq. **κεκτήσεται**: a confident prediction.—There is much naturalness in Alcestis's avowal here of belief in the coming to

pass of what she subsequently begs her husband not to allow—a second marriage.

The words **σὲ δ'—ἴσως** were vilely parodied by Aristophanes, *Eq.* 1251 *sq.*

ἂν is here virtually a short-hand expression for a potential opt.—'chaster she could hardly be.' Cf. the following **ἴσως**.

183 sq. **κυνεῖ**: cf. Virg. *Aen.* 4, 659 *os impressa toro.*

προσπίτνουσα: cf. v. 164.

πᾶν—δέμνιον: cf. v. 156.

πᾶν - πλημμυρίδι: quite oriental in tone (cf. Psalm 6, 6 [Sept.] *λούσω καθ' ἑκάστην νύκτα τὴν κλίνην μου, ἐν δάκρυσί μου τὴν στρωμνήν μου βρέξω*) but due here to Aeschylus; cf. *Cho.* 185 *sq.* *ἐξ ὀμμάτων δὲ δίψιοι πιπτουσί μοι | σταγόνες ἄφαρκτοι δυσχίμου πλημμυρίδος*, and *Pers.* 133 *sq.* *λέκτρα—πίμπλαται δακρύμασιν.*

ὀφθαλμοτέγκτῳ: apparently ἀπ. λεγ.—perhaps an Aeschylean word.

πλημμυρίς (also *ῥαχία*, Ion. *ῥηχίη*) is the flood tide; *ἄμπωτις*, the ebb. There is but little tide on the Greek coasts; for notices of tides in certain parts see Hdt. 7, 198 (Malis); 8, 129 (Pallene). *πλημυρὶς* (= *παλιρρόθιον κῦμα*) occurs once in Hom. (ι 486).

185. **δακρύων**: gen. of source or cause (= *δακρύων*) with *ἔσχεν κόρον = ἐκορέσθη*. This is better than the construction *δακρύων κόρον*, on account of *πολλῶν*.

186. **προνωπὴς**: cf. v. 143.

ἐκπεσοῦσα δεμνίων: cf. v. 175.

187. **πολλὰ—ἐπεστράφη**: the same phrase in *Ion* 352 *πολλὰ* (inner obj.) = *πολλάκις*.

θαλάμων ἐξιοῦσα: cf. *ἐκπεσοῦσα δεμνίων* above. The pl. is poetic in both cases—*plurālis maiestātīcus*.

188. **ἔρριψεν αὑτὴν**: cf. v. 897 *μ'—βάψαι*. Sometimes the pers. or reflex. pronoun is omitted; in *Hipp.* 356 we find *ῥίψω μεθήσω σῶμ'* (= *ἐμαυτήν*).

αὖθις—πάλιν: common tautology, like *αὖθις αὖ* (even *αὖθις αὖ πάλιν*).

189. **πέπλων**: ablative gen; cf. *de* with abl. in Lat. (*procedere de*).

190 sq. **λαμβάνουσ'—ἠσπάζετ' ἄλλοτ' ἄλλον**: *ἄλλοτ' ἄλλον* was not necessarily implied in the imperf.; for that tense is durative, not iterative. Still it is often the case that the durative is used as an iterative where the context makes the iterative sense plain. Here even without *ἄλλοτ' ἄλλον* we should hardly fail to interpret rightly.

ὡς θανουμένη: 'manifesting (*ὡς*) her sense of the nearness of death,' 'apparently feeling that she was about to die.' The construction is a form of *oratio obliqua*; the *ὡς* marks the 'outsider's' point of view.

192. **κατὰ στέγας**: enhancing *πάντες*,—'throughout the house.'

194. **προύτειν' ἑκάστῳ**: cf. on v. 190 *sq.*

195. **ὅν**: the *τις* is expressed before (in *οὔτις*), hence the simple rel. here. Under the force of *οὕτω* the rel. clause is here understood as consecutive (result). In *Hel.* 501 *sq.* *ἀνὴρ γὰρ οὐδεὶς ὧδε βάρβαρος φρένας, | ὃς ὄνομ' ἀκούσας τοὐμὸν οὐ δώσει βορᾶν*, the *εἰς* in *οὐδείς* renders *τις* unnecessary with *ὅς*. (The future has nothing to do with the idea of result.) Cf. the development of the meaning of *ὥστε*, properly rel. adv. to the old *ὅς τε* (= *ὅς*). Similarly in Lat. we have a descriptive relative clause of result (with generic subjunctive) after a demonstrative antecedent implying quantity or quality. The *οὐ* in *οὔτις* negatives the whole complex sentence from *τις* to *πάλιν*.

With v. 195 cf. *Hipp.* 647 *sq.* *ἵν' εἶχον μήτε προσφωνεῖν τινα | μήτ' ἐξ ἐκείνων φθέγμα δέξασθαι πάλιν*. Note that in v. 195 the relative (as commonly) drops out of sight in the second member (*καὶ προσερρήθη πάλιν*). This was natural in a language in which the relative had a demonstrative origin. We need, then, merely to understand *οὐ* with *προσερρήθη*, not *ὑφ' οὗ*.

197 sq. 'And had he actually (*γε*) died, why he would merely have died; but by escaping (death) he has so great pain that he never will completely (fut. perf.) forget it.' Schol. *καὶ εἰ μὲν συνέβη αὐτὸν ἀποθανεῖν, μία <ἂν> ἦν ἡ λύπη, τὸ θανεῖν· νῦν δὲ ἐκφυγὼν τὸν θάνατον, ἀνεπίληστα ἔχει τὰ κακά.* Browning admirably reproduces the spirit here: "Dying,—why he had died; but, living, gains | Such grief as this he never will forget." On the rel. clause see v. 195. Special emphasis is given to the negative by placing it before the relative.

199. **ἦ που**: 'of course, I presume,' *που* being very nearly a parenthetic *οἶμαι*.

κακοῖς: locative, as we say 'groans at.'

201 sq. The woman answers with some asperity the rather frigid question of the old man. The tone of bitterness toward Admetus was audible in her previous speech, and the irony in *φίλην* here is as easily felt as the coolness of *ἑσθλῆς*. The woman's heart is in her story; such sympathy as the men have is with the king,—and, after all, they are engaged in a mission of formal condolence.

ἐν χεροῖν—ἔχων: cf. v. 19.

202 sq. **μὴ προδοῦναι**: cf. v. 250 and *Hipp.* 1456 *μή νιν προδῷς με, τέκνον, ἀλλὰ καρτέρει.*

τἀμήχανα ζητῶν: a proverbial form of expression, like *δυσέρωτας τῶν ἀπόντων* in Thuc. 6, 13, 1. Cf. Soph. *Ant.* 99 (*ἀμηχάνων ἐρᾷς*) and 92 (*θηρᾶν—τἀμήχανα*).

φθίνει καὶ μαραίνεται: 'fades and withers.' With *μαραίνεται νόσῳ* cf. v. 237.

204. **παρειμένη**: 'limp'; cf. *Ion* 1297 *sq.* (of the dying dove) *φοινικοσκελεῖς χηλὰς παρεῖσα*, and *Orest.* 881 (of the sick Orestes) *παρειμένον νότῳ*.

A verse seems certainly to have been lost here. See Critical Appendix.

205. **σμικρὸν**: inner obj. with *ἐμπνέοντ'*. Cf. *Hipp.* 1246 *βραχὺν δὴ βίοτον ἐμπνέων ἔτι*, and Hom. Λ 593 *ὀλίγος δ' ἔτι θυμὸς ἐνῆεν.*

206. **αὐγὰς** = *ἀκτῖνας.*

209. **εἶμι καὶ—ἀγγελῶ**: apparently an old colloquialism; by reducing *καὶ ἀγγελῶ* to a participial form we obtain a familiar (especially Ionic) construction, for examples of which see L. and S. s.vv. *εἶμι* and *ἔρχομαι.*

210. **τι**: with *πάντες.*

211. **ὥστε—παρεστάναι**: "The only practical solution discernible [of the difficulty of understanding *ὥστε* with the infin. and *ὥστε* with the indic.] is to insist on the difference which our own language presents between 'so . . . as' and 'so . . . that,' and to maintain that 'so . . . that' for 'so . . . as' is not a translation of *ὥστε* with the infin., but only an accommodation to more common usage. The English language coincides with the Greek to a certain extent; the differentiation is only one of more and less." "Latin has no strict equivalent for *ὥστε* with indic., and uses its equivalent for *ὡστε* with inf. (or with subj.) for both Greek constructions." (Gildersleeve, *Am. Journ. Philol.* vii. pp. 162-3.) The *οὕτως* is omitted in the antecedent clause here, as frequently; hence *ὥστε* alone = 'so as.'

212. **παλαιὸς φίλος**: cf. v. 111. With the dat. construction here cf. 'a friend to' in Eng.

The maid here retires within the palace, while the Chorus, again divided into semi-choruses, prepares for the appearance of Alcestis and Admetus upon the scene. Vv. 238-243 are apparently spoken by the Coryphaeus.

213 sq. **πόρος τύχας**: 'a way of escape from misfortune'; cf. below (v. 221) *μηχανὴν—κακῶν*. The glossing of ancient commentators, comparing v. 221 and (for *κοιράνοις*) v. 210, is chiefly responsible for the corrupt traditional text here. Cf. Critical Notes.

215. **ἕξεισι** = *μέλλει ἐξιέναι.*

τις: referring to Alcestis.

216. **στολμὸν πέπλων**: high style for *πέπλους*. Cf. v. 427.

217 sq. **ἤδη**: 'already,' here, as often, nearly = *εὐθύς.*

Cf. *Ion* 1229 *sqq. οὐκ ἔστ' οὐκ ἔστιν θανάτου | παρατροπὰ μελέᾳ μοι· | φανερὰ γὰρ φανερὰ τάδ' ἤδη κτέ.*,—apparently a reminiscence of the present passage. Cf. also *Orest.* 190 *πρόδηλος ἀρ' ὁ πότμος.*

δῆλα: sc. *ὅτι οὐκ ἂν γένοιτο πόρος τύχας.*

δῆλά γε: the *γε* enhances the effect of the repetition.

ἀλλ' ὅμως: a favourite phrase with Euripides. His use of it is parodied by Aristoph. *Ach.* 402, 408.

219. **θεῶν γὰρ δύναμις μεγίστα**: Monk sees here a reminiscence of Hom. B 118 *τοῦ* (sc. *Διὸς*) *γὰρ κράτος ἐστὶ μέγιστον.*

220. Cf. v. 91 *sq.*

221. **κακῶν**: objective gen. with *μηχανάν.*

222. **πόριζε δὴ**: with this appealing use of *δὴ* cf. Lat. *tandem* and *dum* (as in *agedum* = *ἄγε δή*).

223. **τῷδ'**: sc. *Ἀδμήτῳ*; cf. v. 221.

τοῦτο: sc. *τὸ ἐκφυγεῖν θάνατον.*

νῦν: correlative to *πάρος* above.

224. **λυτήριος γενοῦ**: cf. *Rhes.* 229 *sq. καὶ γενοῦ σωτήριος ἀνέρι πομπᾶς | ἀγεμὼν κτέ.*—also a prayer to Apollo.

225. **ἀπόπαυσον**: *ἀπο-* gives a sense of abruptness (cf. *ἀπότομος*).

227. Cf. v. 200.

οἷ' ἔπραξας: *οἷα* nearly = *ὡς*; it is, of course, inner object here. **ἔπραξας**: 'fared.'

228. **ἆρ'**: sometimes used, as here, to introduce an excited question that expects an affirmative answer, nearly = *οὐκ οἶδν*.

ἄξια σφαγᾶς: 'enough to make one cut one's throat'; cf. *Bacch.* 246 *ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἐπάξια*;

229 sq. **πλέον ἢ—πελάσσαι**: the infin. expresses tendency merging in result (= *ὥστε πελάσσαι*),—'more than enough to bring'; cf. *Bacch.* 246 (cited in preced. note) and *Ion* 1064 *sq.* *ἢ θηκτὸν ξίφος ἢ | λαιμῶν ἐξάψει βρόχον ἀμφὶ δείρην.*

βρόχῳ οὐρανίῳ: cf. *Hel.* 299 *ἀσχήμονες μὲν ἀγχόναι μετάρσιοι*, *Hipp.* 779 *κρεμαστοῖς ἐν βρόχοις ἠρτημένη*. These expressions are milder than *βρόχος οὐράνιος*, but in the strained emphasis of the Chorus the extravagance of *οὐρανίῳ* seems to me to find a dramatic justification; cf. *κῦμ' οὐρανῷ στηρίζον*, *Hipp.* 1207, and the excited *ἔρρ' αἰθέριον πλοκάμων ἐμῶν ἄπο, | λεπτόμιτον φάρος* in *Androm.* 830 *sq.* I cannot, therefore, believe that the emendation *οὐλομένῳ* suggested by H. W. Hayley in *Harvard Studies*, vol. iv. (p. 201 *sq.*) is necessary.

232. **κατθανοῦσαν—ἐπόψει**: strictly 'will see die,' 'will see meet her death' (*θνήσκουσαν ἐπόψει* 'will see dying'; *τεθνηκυῖαν ἐπ.* 'will see dead').

εἰν ἅματι τῷδε: cf. on v. 20.

233. **δὴ** = *ἤδη*.

πορεύεται: 'is making her way,' suggesting a laboured advance (cf. its use of an army). The slowness of the entrance is still further marked by the time that elapses between this announcement of Alcestis's appearance and her first words.

234 sq. Cf. Aesch. *Suppl.* 583, *Pers.* 548 *sq.*

236. **μαραινομέναν νόσῳ**: cf. v. 203.

237. Another instance of close conformity between strophe and antistrophe (*φόνιον—χθόνιον*, *Ἄιδαν—Ἄιδαν*).

For the form of expression cf. *Her.* 208 *sq.* *λαιμότομόν τ' Ἀίδᾳ | γᾶς ὑποπεμπομέναν σκότον*, *Ion* 1238 *sqq.* *τίνα φυγὰν πτερύεσσαν ἢ | χθονὸς ὑπὸ σκοτίων μυχῶν | πορευθῶ*, *ibid.* 1441 *sq.* *δν κατὰ γᾶς ἑνέρων | χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν*, *Androm.* 544 *Ἄιδην χθόνιον καταβήσῃ.*

παρ' Ἄιδαν: *constructio praegnans*, *μαραινομέναν* implying *καταβαίνουσαν*.

239. **τοῖς πάροιθεν**: dat. of means (developed from the sociative 'with'-dative).

240. **τεκμαιρόμενος**: 'drawing conclusions,' 'arguing from certain premisses' (*τέκμαρ*, *τεκμήριον*).

τάσδε = *τὰς νῦν*, opposed to *τοῖς πάροιθεν*.

241 sqq. **ὅστις—βιοτεύσει**: the generic rel. (best rendered, by inverting the component parts of *ὅστις*, 'one that') is proper here, since the Coryphaeus uses the present case as a basis of generalisation. But the particular intrudes upon the general in *τῆσδε* (v. 242), which, however, by its postposition is essentially parenthetical.

ἁπλακὼν: cf. v. 824.

ἀβίωτον: 'unlivable' (*βιοῦν*).

ἔπειτα = *λοιπόν*, 'future.' *ἔπειτα* is in common use in Modern Greek in the sense of 'presently,' 'in a little while.'

χρόνον: inner object.

Alcestis now emerges from the palace supported by Admetus.

244 *sq.* "Sun, and thou light of day, and heavenly dance | O' the fleet cloud figure" (Browning). Cf. v. 205 *sq.*

246. **ὁρᾷ**: sc. *Ἥλιος* or *φάος ἡμέρας*. Cf. Soph. *O. C.* 872. —Admetus's speech follows that of Alcestis awkwardly. It was so intended by the poet. Browning explains well when he subjoins to the words just quoted, "So her passion paused, | While the awe-stricken husband made his moan, | *Muttered now this now that inceptitude*" etc. The difference of metre reflects the difference of feeling in the speakers.

247. **οὐδὲν—ἀνθ' ὅτου**: the generic rel. is proper after the negs., but the particular element appears again (cf. on v. 241 *sqq.*) in *θανῇ* (instead *e.g.* of *χρή τινα θανεῖν*).

249. Note again the close correspondence between strophe and antistrophe, the endings *-οί τε—αι—ας—ου* repeated. With *πατρίας Ἰώλκου* cf. Andromache's lament for her *πατρῴαν πόλιν* (*Andr.* 97).

250. **ἔπαιρε σαυτήν**: the same phrase in *Androm.* 717.

μὴ προδῷς: sc. *με*, 'don't forsake me'; cf. Aristoph. *Thesm.* 228 *sq.*, where Euripides is represented as saying to Mnesilochus *μηδαμῶς πρὸς τῶν θεῶν | προδῷς με.*

251. Cf. v. 219.

252 sq. Cf. *Hipp.* 1447 (Hippolytus dying) *ὄλωλα καὶ δὴ*

νερτέρων ὁρῶ πύλας, Aesch. *Ag.* 1291 (the dying Cassandra) Ἄιδου πύλας δὴ τάσδ' ἐγὼ προσεννέπω. The parody in Aristoph. *Ran.* 181 *sqq.* is instructive: Xanth. *τουτὶ τί ἔστι*; Dion. *τοῦτο*; *λίμνη νὴ Δία | αὕτη 'στὶν ἣν ἔφραζε, καὶ πλοῖόν γ' ὁρῶ.* | Xanth. *νὴ τὸν Ποσειδῶ κἄστι γ' ὁ Χάρων οὑτοσί.* With the description of Charon here cf. Pausan. 10. 25, 2 (of the ship of Menelaus) *ἐν μέσῃ δέ ἐστι τῇ νηὶ ὁ κυβερνήτης Φρόντις κοντοὺς δύο ἔχων*, and 10. 28. 1 *καὶ ναῦς ἐστὶν ἐν τῷ ποταμῷ* (sc. Ἀχέροντι), *καὶ ὁ πορθμεὺς ἐπὶ ταῖς κώπαις.* Add Aesch. *Septem* 852-860.

Χάρων—καλεῖ: cf. Aristoph. *Lysistr.* 605 *sqq.* *τοῦ δεῖ*; *τί ποθεῖς*; *χώρει 's τὴν ναῦν'* | *ὁ Χάρων σε καλεῖ*, | *σὺ δὲ κωλύεις ἀνάγεσθαι*, which I agree with Jerram in thinking a parody of the present passage. Monk cites, after Blomfield, Macho in Athenaeus, 8. 341, C: *ἀλλ' ἐπεὶ* | *ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἐᾷ* | *οὐκ τῆς Νιόβης, χωρεῖν δὲ πορθμὰδ' ἀναβοᾷ*, | *καλεῖ δὲ μοῖρα νύχιος, ἧς κλύειν χρεών.*

σπερχόμενος ταχύνει: cf. *ἐπείγων* above.

257. **τήνδε**: predicative, 'in this.'

259. **ἄγει—ἄγει**: cf. *ὁρῶ—ὁρῶ* in the strophe. Cf. *Orest.* 1441 *ἄγει δ' ἄγει νιν.*

260. **νεκύων**: cf. same word in same place in strophe.

261. **κυαναυγὲς βλέπων**: 'with dark look' (acc. of inner object). The expression was perhaps suggested by Aesch. *Pers.* 81 *sq.*

262. **πτερωτὸς Ἄιδας**: apparently the figure of Thanatos.

264. **οἰκτρὰν**: referring to *ὁδὸν* above.

ἐκ τῶν: cf. *ἐν τοῖς* with the superlative in Thucydides. See also Soph. *O. C.* 742.

265. **οἷς δὴ**: the particle is intensive; cf. v. 5 and note *ad loc.*

ἐν κοινῷ: circumlocution for *κοινόν*. Cf. *Ion* 1228 (*κοινῇ*).

266. Cf. *Hipp.* 1372 *μέθετέ με τάλαιναν.*

ἤδη: 'at length,' 'now.'

267. **κλίναθ'**: cf. *Orest.* 227 *κλῖνόν μ' ἐς εὐνὴν αὖθις.*

ποσίν: locative.

269. **σκοτία νὺξ**: cf. *Hec.* 68.

ἐπ' ὄσσοις: *constructio praegnans* (rest with a vb. of motion).

270. **οὐκέτι δὴ**: 'no longer now.'

272. **χαίροντες**: involving *χαίρετε*, *valete.*

273. **τόδ'**: cf. on v. 257.

λυπρὸν ἀκούειν: cf. Aristoph. *Thesm.* 563 *ταυτὶ δῆτ' ἀνέκτ' ἀκούειν*; the infin. is here used in its old dative sense, 'for hearing,' 'to hear'; cf. the 'latter supine' in Latin.

271. **παντὸς** = *παντοίου.*

275. The separation by a pers. pron. of *πρὸς* ('before,' 'in the name of') from its gen. (cf. v. 1098) in adjuration is like the separation of *per* from its case in Latin, as in Virg. *Aen.* 4. 314 *per ego has lacrimas.*

μὴ—τλῇς: 'don't be so cruel as to,' cf. *τλάμων* in v. 397.

προδοῦναι: cf. v. 250.—For examples of the various senses of *τολμᾶν* and *τλῆναι* see Monk's learned note here.

276. **ἄνα**: 'up,' *sursum.*

277. **οὐκέτ' ἂν εἴην**: 'should no longer care to live.'

ἐν σοὶ δ' ἐσμὲν κτέ.: "per attractionem dictum est pro *ἐν σοί ἐστι τὸ ἡμᾶς ζῆν καὶ τὸ μή*" (Matthiae). Cf. *Orest.* 848 *ἐν ᾧ ζῆν ἢ θανεῖν ὑμᾶς χρεών*, and *I. T.* 1057. The formula *ἐν σοὶ ἐσμέν* occurs, without infin., in Soph. *O. T.* 314. The present passage is imitated in Heliodor. *Aethiop.* 1, 2: *ἐν σοί—τὰ ἐμά—σώζεσθαί τε καὶ μή.*

279. 'For yours is the friendship (kinship, tie) that I reverence'; an anticipation of the renunciation of filial ties in the sequel.

280. **ὁρᾷς—ἔχει**: the reason thrown in parenthetically. For the tone cf. Andoc. *de myst.* 49 *init.*

τἀμὰ πράγματ': proleptic, object of *ὁρᾷς* instead of subj. of *ἔχει.*

281. **λέξαι θέλω**: 'I will (*not* 'I wish to') tell,' a periphrasis for *λέξω.*

πρὶν θανεῖν: 'before dying,' *antequam moriar.* "This [*πρίν* with the infin.] is the typical construction, *πρὶν ἐλθεῖν* = (the much later) *πρὸ τοῦ ἐλθεῖν* 'before coming.' It is the reigning combination in Homer, who employs it after positive and negative clauses alike. In Attic it is more frequently found after positive clauses, and is necessary there when the action [of the *πρίν*-clause] does not take place or is not to take place (= *ὥστε μή*). The tense is regularly the aorist on account of

the negative sense (*οὔπω, μήπω*)." (Gildersleeve, *Am. Journ. Philol.* ii. p. 474.)

ἃ βούλομαι: 'my wishes.' *θέλειν* is voluntative ('will'); *βούλεσθαι* desiderative ('wish'). With *ἃ βούλομαι* cf. *ὧν οὐ βούλομαι* in *Ion* 1381.

282 sq. 'I preferring you to myself [*προσβεβώσα* = *προτιμῶσα*, cf. v. 155] and (therefore) in my own life's stead having set your life [*εἰσορᾶν* has, of course, *σέ* understood as its subject] am dying, though,' etc. There is nothing wrong in the fact that the participles here are of different tenses. Nauck's objections to *κἀντὶ—καταστήσασα* (see Crit. Notes) savour of hypercriticism.—**ἐγώ**: in contrast with the parents (v. 299).

On **φῶς εἰσορᾶν** see on v. 18.

284. **παρόν**: concessive.

ὑπὲρ σέθεν: with *θανεῖν* only, *not* with *ἀντήκω*. *σέθεν* is contrasted with *ἀνδρα—ὃν ἤθελον*.

285. **σχεῖν**: 'take to my husband.'

ὃν ἤθελον: generic; the imperf. is here used (strictly) continuing, by attraction, the imaginary case. Cf. Goodwin, *M. and T.* § 559.

286. **ὄλβιον τυραννίδι**: Pheres is too old to resist an attempt upon the kingship. The case here supposed is like that in the *Odyssey*, where, by Penelope's marriage, her husband is to succeed to all Odysseus's power; cf. Hom. *β* 332-336.

287. **ἀποσπασθεῖσα σοῦ**: the act of separation dwelt upon.

288 sq. **ξὺν παισὶν ὀρφανοῖσιν**: an additional and weighty reason for her self-sacrifice.—We must of necessity make a pause between *ἐφεσάμην* and *ἥβης*. We can easily understand *ἥβης δῶρον* retrospectively with *ἐφεσάμην*; and then too the non-essential rel. clause *ἐν οἷς ἔτεκόν σφε* may be understood as performing a double function,—that of attribute to *δῶρα* and that of (virtual) object to *ἐφεσάμην*.

With **ἥβης δῶρα** cf. the Homeric *δῶρ' Ἀφροδίτης*.

290. **καίτοι**: 'and yet,' the 'yet' really lying much more in *καί* than in *τοι*.

προίδοσαν: sc. *θανόντε*.

291 sq. **ἦκον**: consonantive.

καλῶς ἦκον: we might indicate the force of the phrase by the proportion *καλῶς ἔχειν*: *καλῶς ἦμεν*:: *καλῶς ἥκειν*: *καλῶς γενέσθαι*. The point of life to which the parents are come is, of

course, the underlying notion. The idea of *position* somewhere between limits dictates the employment of the partitive gen. *βίου*. We may paraphrase 'though they are come to a point of life at which it were a fine (fitting) thing for them to die.' The noldeness of such action is emphasised in *εὐκλεῶς θανεῖν*. With *εἰ ἦκον* cf. *προσῆκον, décens*. *εἰ ἥκειν* (used personally) with the gen. occurs in Hdt. Cf. also *Orest.* 447 *ἥκεις συμφορᾶς ἐς τοὐσχατον*, *El.* 751 *πῶς ἀγῶνος ἥκομεν*;

294. **σοῦ κατθανόντος**: 'in the event of your death,' *εἰ καταθάνοις*. The construction takes on a futuristic sense (from the point of view of the past) from *ἐλπίς* (*oratio obl.*).

φιτύσειν: distinguish in quantity between *φῑτύειν* and *φῐτεύειν*,—a thing that the writers of our MSS. did not do very well.

295. Cf. Soph. *Ai.* 1060 *οὗτος δ' ἂν ἔζη. νῦν δ' κτέ.*

295 sqq. **ἔζων—ἔστενες—ὠρφάνευες**: she speaks as one already dead. The sword of Thanatos has already cut her off from life, as Browning explains in his admirable interpretation of the mental attitude of Alcestis in this scene. We see here "What Death meant when he called her consecrate | Henceforth to Hades."

τὸν λοιπὸν χρόνον: 'the remainder of our allotted life-time.' It seems to be conceived that Admetus and Alcestis would, if they could avert the present crisis, live to such an age as Pheres and his wife.

298. **ἐξέπραξιν ὥσθ' οὕτως ἔχειν**: cf. Soph. *Ant.* 363 (which may have been suggested by the present passage; see on v. 348 sqq.) *χρόνῳ τιν' ἐξέπραξεν ὡς δοῦναι δίκην*. Cf. also Aesch. *Pers.* 745, and Antiphon 3, 17.

299. **εἶεν**: cf. *εἰ (εἶθε, εἰ γάρ)* and *εἶα*. The speaker pauses for breath, in order, as it were, to take a fresh hold upon a weighty point. Cf. 'well.'

ἀπόμνησαι χάριν: 'bear a grateful remembrance'; *ἀπο-* may be taken with *τῶνδ'*, 'from this.'

300. **ἀξίαν**: sc. *χάριν*. Cf. the varying senses of *χάρις* in vv. 69 and 170.

οὔποτε: the *ποτε* looks to the undefined future time at which the return might be made,—'I will not ask you ever to make adequate return.'

301. Seemingly a reminiscence of Homer; cf. Hom. I 401 *sq.*

(cited by Barnes ap. Monk) *οὐ γὰρ ἐμοὶ ψυχῆς ἀντάξιον ὠδ' ὅτα φασὶν | Ἴλιον ἐκτῆσθαι, εὖ ναιόμενον πτολίεθρον.*

302. **δίκαια**: acc. of inner object,—of course, with *αἰτήσομαι* understood.

303. **εἴπερ εὖ φρονεῖς**: cf. v. 327.

304 sqq. For similar dying injunctions on the part of a wife cf. *Hipp.* 858 *sq.*

304. **τούτους**: the demonstrative shifts appropriately to the second person.

ἀνάσχου: the meaning, as shown by the aorist, is 'take upon yourself,' 'assume the responsibility or obligation.' The idea of continuance appears in the participle *σέβων*.

σέβων: Alcestis desires her husband to honour her children as legitimate and lawful heirs, even as he has professed to honour her (v. 279). *σέβειν* is peculiarly appropriate with *δεσπότας*; cf. *Med.* 395 *οὐ γὰρ μὰ τὴν δέσποιναν ἣν ἐγὼ σέβω.* We find *σέβειν* in this sense of holding some tie in sacred regard in v. 279 and in *Orest.* 1079 (*ἑταιρείαν σέβων*). Cf. further *Alc.* 681.

305. **ἐπιγήμῃς τοῖσδε**: 'marry over these,' 'bring upon these by a second marriage.' In a different sense in *Orest.* 589 *οὐ γὰρ ἐπεγάμει πύσει πόσιν.* Cf. the similar close of v. 309.

306. **ἥτις**: generic, 'one that.'

φθόνῳ: with *προσβαλεῖ*.

307. **παισὶ**: locative; cf. on v. 4.

προσβαλεῖ: Alcestis regards the result as certain—'will lay upon.'

308. The repetitious character of this v., which has been objected to by Nauck, seems to me eminently natural—and Euripidean. The pl. *ταῦτα* (to which also Nauck objects) seems about = *τοιαῦτα*, 'anything of that sort.'

δῆτα adds force to the appeal, 'I repeat,' 'I pray.'

ἐγώ: 'it is I that ask it.'

309 sq. Proverbial; cf. *Ion* 1329 *προγονοῖς* (children of a former marriage) *δάμαρτες δυσμενεῖς ἀεί ποτε*, *frag.* 4 (*Aegeus*) *πέφυκε γάρ πως παισὶ πολέμιος γυνὴ | τοῖς πρόσθεν ἡ ζυγεῖσα δευτέρα πατρί.*

311. **ἄρσην πατέρα**: like with like, artificial emphasis of the natural relation.

πύργον: much like *τεῖχος* of a stronghold—*pars pro toto*, the bastions being a prominent feature of a Greek wall, as in that still standing at Messene. For *πύργος* (collectively) in this sense see Hom. *ξ* 262; also *Hec.* 1209, *Heracl.* 46.

The metaphor is Homeric; see L. and S. s.v. *πύργος*.

313. **τέκνον**: always affectionate in address. The mother's tenderness is especially directed toward the little girl.

μοι: dat. of interest (ethical) anticipatory of the following *κορεύθήσῃ*.

ὦ τέκνον μοι recurs in *Orest.* 124.

314. **πατρί**: sociative dat. with *συζύγου* ('yoked *with*').

315 sq. **μὴ — διαφθείρῃ**: an instance of the old *μή*-clause with an underlying notion of aversion and apprehension—a weakening of the prohibition. See Goodwin, *M. and T.* §§ 261, 262.

κληδόνα: an old Attic word (cf. Rutherford, *New Phryn.* p. 15) = *φήμην*.

ἥβης ἀκμή = *ὥρα γάμου*.

γάμους: 'chances of marriage.'

317 sqq. Cf. Medea's lament (*Med.* 1024 *sqq.*,—where for *λέκτρα* read with Burges *λουτρά*).

νυμφεύσει: this vb., commonly neut., is here transitive.

318 sq. **τόκοισι**: 'childbirths'; cf. *τάφος* = 'interment.'

θαρσυνεῖ παροῦσα: cf. *Rhes.* 179 *αἰρήσῃ παρών.*

ἵν': local (= *ἔνθα*) referring to *ἐν τόκοισι*.

320 sqq. The omission of v. 321 (see Crit. Notes) would certainly in no wise affect the sense of the passage. *ἐς αὔριον* might stand like *ἐς ἀμβολάς*. The phrase occurs, but in a different context, in *Rhes.* 600.

ἐς τρίτην μηνὸς is inexplicable, unless we have here a reference to extended payment on the third day of the new month (as we might say 'on the last day of grace'); but this seems very far-fetched here, notwithstanding the reference to death as a debt (cf. v. 419). If the v. is to be retained, *τριταῖον ἦμαρ* may be suggested as a possible correction (cf. *τριταῖον ἤδη φέγγος αἰωρούμενος*, *Hec.* 32).

τοῖς μηκέτ' οὖσι: generic, 'such as are no more'; hence *μή*.

λέξομαι: used as passive, *numerabor*.

323. **χαίροντες εὐφραίνοισθε**: cf. v. 272.

324. **λαβεῖν** = *σχεῖν*, 'have got to wife.'

325. **μητρὸς**: sc. *ἀρίστης*.

326. **πρὸ τούτου λέγειν**: 'answer for him.'

327. **εἴπερ — ἁμαρτάνει**: cf. v. 363. *ἁμαρτάνει* is here virtually perfect. The conditional form is here hardly more than a form. "It [the logical condition] is the favourite condition when one wishes to be or seem fair, the favourite condition when one is sure of the premiss. So it is often a *pro forma* condition, just as *si quidem* approaches *quia*; but so long as the negative continues to be *μή*, the conditional and the causal do not coincide." (Gildersleeve, *Am. Journ. Philol.* iii. p. 435.)

328. **ἔσται τάδ'**: cf. *I. T.* 716 *sqq.*, *Hel.* 1294; and for the repetition *Alc.* 1093.

μὴ τρέσῃς = *μὴ φοβηθῇς*.

329 sqq. Cf. *Hipp.* 856-861 (Theseus over the corpse of Phaedra), particularly v. 860 *sq.*, *θάρσει, τάλαινα· Λέκτρα γὰρ τὰ Θησέως | οὐκ ἔστι δῶμά θ' ἥτις εἴσεισιν γυνή.*

329. **ζῶσαν εἶχον**: like Alcestis, Admetus speaks as if death had already taken place.

θανοῦσ' = *ἐπειδὰν θανῇς*, 'after your death,' the act appropriately dwelt upon.

331. **τόνδ' ἄνδρα νύμφη**: *ἄνδρα* does double duty: (1) *τόνδ' ἄνδρα* = *ἐμέ*; (2) *ἄνδρα νύμφην* = 'as husband, as bride.' There is, therefore, no reason for adopting Mekler's *πόσιν* for *ποτέ* in v. 330.

Θεσσαλὶς: a restriction that may seem ridiculous to a modern, if he fail to recall the Attic restrictions on lawful marriage, viz. that both parties be legitimate and free-born Athenians.

332 sq. Logically *οὔτις—προσφθέγξεται* (v. 330 *sq.*) is consequent, v. 332 *sq.* antecedent. For the placing of the antecedent after the consequent cf. v. 65 and note. The present passage is far more natural and emphatic than if we had *οὔτις ἔστιν οὕτως οὔτε πατρὸς εὐγενοῦς οὔτ' κτέ., ᾗ ἀντὶ σοῦ—προσφθέγξεται*. Nauck's objections to 332 *sq.* seem ill founded, except as regards *ἄλλως*. The superlative *ἐκπρεπεστάτη* is emphatic and effective, even if not logical—it is poetry not prose. In *Hercul.* 409 we find *ἥτις ἐστὶ πατρὸς εὐγενοῦς* (cf. in the same play vv. 490, 513). *εἶδος ἐκπρεπεστάτη* occurs again in *Her.* 269.

331. **ἅλις δὲ παίδων**: varied in *Med.* 558 to *ἅλις γὰρ οἱ γεγῶτες οὐδὲ μέμφομαι.*

ἅλις: with part. gen., like *satis, affatim.*

τῶνδε: an illustration, by its position at the head of the clause (with asyndeton), of the mode of development of the relative pronoun out of the demonstrative in Greek.

335. **θεοῖς**: with *εὔχομαι*. With *γενέσθαι* understand *μοι*. Cf. *Med.* 1025.

σοῦ: gen. of source. With *ὠνήμεθα* cf. *Med.* 1025 and 1348.

336. **οἴσω πένθος**: 'bear the burden of mourning,' more picturesque than *πενθήσω* (which we find in Aesch. *Pers.* 296). Cf. *Rhes.* 974 *sq. ῥᾷον δὲ πένθος τῆς θαλασσίας θεοῦ | οἴσω.*

οὐκ ἐτήσιον τὸ σόν: emphatic, 'not for a year (merely) in *your* case.'

337. **ἀντέχῃ**: 'resist' (the attacks of disease, etc.), 'hold out,' a military metaphor.

γύναι: 'wife'—a touch of tenderness.

338. **στυγῶν—ἐχθαίρων**: variation ('loathing'—'hating') instead of strict epanaphora.

ἥ μ' ἔτικτεν = *ἐμὴν μητέρα*. The verb implies more than the mere act of giving birth: hence the tense.

339. **λόγῳ—ἔργῳ**: a rhetorical contrast indulged in by Thucydides *ad nauseam*.

340 sq. **τῆς ἐμῆς—ψυχῆς**: with *ἀντὶ* in *ἀντιδοῦσα*. The figure of a barter, as in v. 300 *sq.* Notice that *ψυχῆς* is thrown by its position into close connection with *ἔσωσας*, as if it were the *ψυχὴν* that we have to understand with that verb.

ἆρα: nearly *οὐκ οὖν* as in v. 229.

342. **ἁμαρτάνοντι**: quasi-perfect as in v. 327.

343 sq. Cf. *Hipp.* 1135 *sq.* (in reference to the mourning for Hippolytus) *μοῦσα δ' ἄυπνος ὑπ' ἄντυγι χορδᾶν | λήξει πατρῷον ἀνὰ δόμον.*

συμποτῶν ὁμιλίας = *συμπόσια*. With *παύσω μοῖσαν* cf. *H. F.* 685 *sq. οὔπω καταπαύσομεν | Μούσας*. For *κατέχειν* of sound Monk compares *Troad.* 555 *sqq. φοινία δ' ἀνὰ | πτόλιν βοὰ κατεῖχε Περ- | γάμων ἕδρας*, Aesch. *Pers.* 426 *sq. εὐχωλὴ δ' ὁμοῦ | κωκύμασιν κατεῖχε πελαγίαν ἅλα*, Hom. Π 78 *sq. οἱ δ' ἀλαλητῷ | πᾶν πεδίον κατέχουσι.*

345 sqq. **ἄν**: attached, as often, to a neg.

ἔτι: where we should say 'again.' The optatives here are strictly 'potential': 'I could never,' etc.

φρέν' ἐξαίροιμι: pres. 'seek to raise.' Cf. the note on v. 174.

πρὸς Λίβυν—αὐλόν: *ad tibiam*, 'to the accompaniment of the flute.' We find Λίβυς αὐλός in *H. F.* 684; Λίβυς λωτός in *Hel.* 170 *sq.*, *Troad.* 544, *I. A.* 1036.

On the αὐλός see the article by A. A. Howard in *Harvard Studies*, vol. iv.

λακεῖν: 'to raise the voice,' 'sing.' λάσκειν is a verb much affected by Euripides. His use of it is satirised by Aristophanes, *Acharn.* 410.

βίου: ablative gen.

348 sq. This "frigidum poetae inventum," as Hermann calls it (playing upon ψυχρὸν παραγκάλισμα in Soph. *Ant.* 650 and upon v. 353 below), seems to have been suggested by Aesch. *Ag.* 411 *sqq.* (of Menelaus's sorrow for Helen) *ἰὼ λέχος καὶ στίβοι φιλάνορες. | πάρεστι σιγᾶς ἄτιμος ἀλοιδορος | ἄδιστος ἀφημέρων ἰδεῖν. | πόθῳ δ' ὑπερπόντιας φάσμα δό- | ξει δόμων ἀνάσσειν. | εὐμόρφων δὲ κολοσσῶν* (statues) *| ἔχθεται χάρις ἀνδρί· κτέ.* If the expression in Sophocles quoted above have reference to this passage, the *Antigone* must, of course, have been produced after the *Alcestis*.

σοφῇ: 'trained,' 'skilful.' Cf. *frag.* 124 [*Andromeda*] *παρθένου τ' εἰκώ τινα | ἐξ αὐτομόρφων λαΐνων τυκισμάτων | σοφῆς ἄγαλμα χειρός.*

In defence of this passage Paley says: "Dindorf remarks on this, 'inventum valde absurdum.' [Cf. Hermann's remark quoted above.] It may be so; but few passages contain a more tender pathos. The Greeks certainly had a much deeper feeling for sculptured forms than we can pretend to realise." The story of Pygmalion and Galatea is familiar. Cf. also the stories in Pliny *H. N.* 36, 4.

τεκτόνων: 'sculptors,' as *e.g.* in Soph. *Trach.* 768.

350. **ᾧ**: locative with *προσπεσοῦμαι*; see on v. 4.

προσπεσοῦμαι: 'can lie down beside.' The future often has a sense of potentiality in dependent clauses: there is no idea of 'finality' in the relative clause. The sense that πίπτειν here bears ('lie down,' *not* 'fall') is its weaker meaning, which in Modern Greek prevails; *e.g.* *νὰ πέσῃς νὰ κοιμηθῇς*, 'lie down and go to sleep.' Cf. Aesch. *Ag.* 565 *sq. οὔτε πόντος ἐν μεσημβριναῖς | κοίταις ἀκίμων νηνέμοις εὕδοι πεσών.*

περιπτύσσων χέρας: the same phrase occurs in *Androm.* 417. *χέρας* has in this case the more extended sense of 'arms'; cf. *ἐν ἀγκάλαις* in v. 351. Logically *περιπτύσσων* is subordinate to *καλῶν* (= *καλῶ καί*).

351. **τὴν φίλην**: 'my dear,' placed naturally close to *ἐν ἀγκάλαις*.

ἐν ἀγκάλαις: ἀγκάλη, 'the bent arm,' is the natural word in such a context. *χερσί* would imply as much but express less.

352. Cf. *Hel.* 611 (of the Greeks dying before Troy for the phantom of Helen) *δοκοῦντες Ἑλένην οὐκ ἔχοντ' ἔχειν Ἥραν.* In both cases the unreal fancy (δόξα) is opposed to the reality.

353 sqq. **ψυχρὰν—τέρψιν**: acc. of inner object (cognate), in apposition to *γυναῖκα ἔχειν* above. "When Byron says 'I want a hero,' 'hero' would be called in grammatical parlance an outer object; but he says in the next breath, 'an uncommon want,' which is an inner object. There is no grammatical difference between the two expressions. The 'uncommon want' is a 'hero-want,' so to speak; and similar shiftings may be found for the seeking—few more apposite, perhaps, than this from Eur. *Supplices* 1059-61: ΕΥ. *ἐνταῦθα γὰρ δὴ καλλίνικος ἔρχομαι.* ΙΦ. *νικῶσα νίκην τίνα; μαθεῖν χρῄζω σέθεν.* ΕΥ. *πάσας γυναῖκας ἃς δέδορκεν ἥλιος.*" (Gildersleeve, *Am. Journ. Philol.* vol. ii. p. 89.) With the present passage cf. *Or.* 1042 *sqq.* (dialogue between Electra and Orestes after the latter's condemnation by the Argive assembly) *ἀλλ' ἀμφιθεῖναι σῇ δέρῃ θέλω χέρας. |* ΟΡ. *τέρπου κενὴν ὄνησιν, εἰ τερπνὸν τόδε | θανάτου πέλας βεβῶσι περιβαλεῖν χέρας.* We find *ψυχρὰ ἐλπίς* in *I. A.* 1014.

βάρος ψυχῆς ἀπαντλοίην ἄν: the optative with ἄν has here the sense of 'might haply.' The metaphor is derived from baling a ship in a storm (in a 'sea of troubles'); cf. *Ion* 927 *sq. κακῶν γὰρ ἄρτι κῦμ' ὑπεξαντλῶν φρενί, | πρύμνηθεν αἱρεῖ μ' ἄλλο σῶν λόγων ὕπο.* On the metaphor and on the passage in the *Ion* see Elmar Schwartz, *De metaphoris e muri et re navali petitis quaestiones Euripideae* (Kiel, 1878), p. 43 *sq.* (where *αἱρεῖ*—for *αἴρει*—in *Ion* 928 is supported).

354 sq. **ἐν ὀνείρασι φοιτῶσα**: cf. Aesch. *Prom.* 645 *sqq. αἰεὶ γὰρ ὄψεις ἔννυχοι πωλεύμενοι | ἐς παρθενῶνας τοὺς ἐμοὺς παρηγόρουν | λείοισι μύθοις.*

356. **κἀν νυκτὶ**: 'even in the night,' 'in dreams at least.'

Much the same idea seems to be expressed by **ὅντινα τρόπον** 'in whatever way,' 'in however unsubstantial a form.'

παρῇ: 'may be possible,' *ἐξῇ*.

357 sqq. Cf. the reminiscence of this passage in *I. A.* 1211-14 *εἰ μὲν τὸν Ὀρφέως εἶχον, ὦ πάτερ, λόγον, | πείθειν ἐπᾴδουσ', ὥσθ' ὁμαρτεῖν μοι πέτρας, | κηλεῖν τε τοῖς λόγοισιν οἷς ἐβουλόμην, | ἐνταῦθ' ἂν ἦλθον* (on which see Mr. England's note). Cf. also *Ὀρφεία γῆρυς* in v. 968 *sq.* and *ἐπῳδὴν Ὀρφέως* in *Cycl.* 646.

The Scholiast thus briefly relates the *μῦθος* of Orpheus here alluded to: *Ὀρφέως γυνὴ Εὐρυδίκη, ἣν ἀποθανοῦσαν ὑπὸ ὄφεως κατελθὼν καὶ τῇ μουσικῇ θελξας τὸν Πλούτωνα καὶ τὴν Κόρην, αὐτὴν ἀνήγαγεν ἐξ Ἅιδου.* It would thus appear that one version of the legend of Orpheus and Eurydice had no fatal 'looking backward.'

γλῶσσα καὶ μέλος: referring to voice and instrument (the lyre). *Μέλος* seems originally to have meant 'limb'; then one of the four divisions of a familiar metre, the elegiac couplet (cf. *κῶλον* and *πούς* as musical terms); then lyric (melic) poetry in general, as distinguished from epic (*ἔπος, ἔπη*); see Prof. F. D. Allen's note on *μέλος* in *Harvard Studies*, vol. iv. Even though *μέλος* be not etymologically connected with *μέλειν*, the two words appear to have been associated by the Greeks; cf. v. 454.

358. **κόρην Δήμητρος**: the official title of this goddess among the Attic Greeks was simply *Κόρη*. Her common name among them appears to have been *Φερρέφαττα*; her poetical *Περσεφόνη* or *Φερσεφόνη*. (See Meisterhans, *Gramm. der Att. Inschriften*, ed. 2, p. 76.)

πόσιν: named in v. 360.

359. **ἐξ Ἅιδου**: the gen. is not to be construed with *ἐξ*, but depends on a substantive (*e.g. δώμων*, cf. v. 436) understood.

λαβεῖν: infin. of result; the aorist marks the (conceived) attainment of the end.

360. **κατῆλθον ἄν**: 'I had (in that case) gone down'; here again Admetus treats Alcestis as already dead; cf. v. 329 and note.

361. Cf. v. 439 *sq.* (a passage that supports Cobet's reading *γέρων* for *Χάρων*; see Crit. Notes).

362. **καταστῆσαι**: 'set down'; he seems to think of carrying her back in his arms.

363 sq. **ἀλλ' οὖν**: 'but at all events,' *sed certe*; cf. *δ' οὖν*.

ἐκεῖσε προσδόκα: pregnant, 'await my coming thither' ("*expecta me illuc venturum*," Monk). This idea of the reuniting of earthly ties in the other world was as familiar to the pious Greek as to the Christian; cf. *Electr.* 1144 *sq.* (Electra to Clytaemnestra) *νυμφεύσῃ δὲ κἀν Ἅιδου δόμοις | ὥπερ ξυνηῦδες ἐν φάει*, and the charming Romaic poem (Passow, *Popularia Carmina Graeciae recentioris*, p. 265) *Γονεῖς μου μὲ λυπεῖστε | Διότι θὰ 'πεθαίνω. | Στὸν ᾅδη κατεβαίνω | Κ' ἐκεῖ σᾶς καρτερῶ. | Φέρετε δὲ μαζύ σας | Ἐκείνη ποὺ 'γαποῦσα, | Στὸν κόσμο ὅταν ζοῦσα, | Μ' αὐτὴ νὰ νεμφευθῶ.*

ὡς συνοικήσουσα: 'in the belief that you will' etc.—*oratio obliqua*. Cf. *Hel.* 1655 *ἐλθεῖν τ' ἐς οἴκους καὶ ξυνοικῆσαι πόσει.*

365 sq. **ἐπισκήψω**: this verb is often used of a dying person's solemn injunctions to his surviving relations and friends.

κέδροις: cf. *Or.* 1052 *sq. πῶς ἂν ξίφος νὼ ταὐτόν, εἰ θέμις, κτάνοι | καὶ μνῆμα δέξαιθ' ἕν, κέδρου τεχνάσματα, Troad.* 1141 *sq. ἀλλ' ἀντὶ κέδρου περιβόλων τε λαΐνων | ἐν τῇδε* (sc. *ἀσπίδι*) *θάψαι παῖδα.*

Inhumation, as well as cremation, was practised by the Greeks. It is necessary to the plot of the play that Alcestis be buried, not burned. The cedar-wood was, of course, intended to preserve the body as long as possible,—a crude substitute for embalming. For the Egyptian practice see Hdt. 2, 87; Diod. Sic. 1, 91, 6.

σοὶ: with *ταῖσιν αὐταῖς* (sociative dative).

τούσδε: sc. *παῖδας*. The accus. with *θεῖναι*, instead of the dat. with *ἐπισκήψω*, for the sake of perspicuity (*σοὶ* precedes).

πλευροῖσι: sociative dative with *πέλας*, instead of the regular gen., perhaps under the influence of the preceding dat. construction.

367 sq. **μηδὲ—ἐμοί**: brutally parodied by Aristophanes, *Ach.* 893 *sq.*

369 sq. **καὶ μήν**: the *καί* here rather with *ἐγώ* ('also I'); *μήν* gives the emphasis of an oath.

σοι: sociative dat. with *ξυνοίσω*.

πένθος—ξυνοίσω: cf. v. 336.

καὶ γὰρ ἀξία: cf. *Ion* 619 *οὐ γὰρ ἀξία* (also the second half of trimeter).

371. **αὐτοὶ**: emphatic, almost = *παρόντες*; 'with your own

ears.' δὴ adds emphasis to αὐτοῖ without any appreciative temporal force.

εἰσηκούσατε: as one might say 'have received *into* your ears.'

372 sq. **πατρὸς**: gen. of source with *εἰσηκούσατε*.

μὴ γαμεῖν: the *μὴ* because Λέγοντος implies here an affirmation tantamount to an oath,—nearly = *ὀμνύντος*. After a verb of swearing the infin. in *oratio obliqua* regularly has this form of negative. See Goodwin, *M. and T.* § 685, and Gildersleeve, *Am. Journ. Philol.* vol. i. p. 50 ("Μή with the inf. is = 'I swear,' 'I vow,' 'I bet,' instead of quieter forms"). *γαμῶ* is the classic fut. form of the verb (like *καλῶ*); *γαμήτω* is late Gk. the classic fut. form of the verb (like καλῶ); γαμήτω is late Gk.

ποτὲ: this supports *ποτὲ* in v. 330 (see note on that vs.).

γαμεῖν—ἐφ' ὑμῖν: cf. v. 305 and note.

ἀτιμάσειν: cf. v. 279 for the opposite.

374. **καὶ—καὶ**: correl., 'both—and.'

φημι: 'I affirm.' *φάναι* is often very emphatic, notwithstanding its enclitic character. It should, it seems to me, be orthotone in such a case (*φῆμι*). Cf. *El.* 1057 *καὶ νιν γ' ἐφάμαν κοὐκ ἀπαρνοῦμαι τέκνων* (Nauck unwisely alters *γ'* to *δέ*. He also alters *τέκνον* to *τὸ μή*).

375. **ἐπὶ τοῖσδε**: 'on the basis of these words,' 'on this condition,' *hac conditione*. Cf. the dialogue between Menelaus and Helen in *Hel.* 836 *sqq.*: Men. *τί φῄς; θανεῖσθαι κοὔποτ' ἀλλάξειν λέχη;* | Hel. *ταὐτῷ ξίφει γε, κείσομαι δὲ σοῦ πέλας.* | Men. *ἐπὶ τοῖσδε τοίνυν δεξιᾶς ἐμῆς θίγε.* Also Aristoph. *Ran.* 589 *δέχομαι τὸν ὅρκον κἀπὶ τούτοις λαμβάνω*. For the anapaest *ἐπὶ τοῖσ-* see Metrical Appendix. *τοῖσδε* (for *τούτοις*) is a sort of repetition of *τάδε* above.

376. 'I accept them,—truly (*γε*) a dear gift from a dear hand.' For the form of vv. 375 and 376, and particularly for the use of *γε* in the latter of them, cf. *Med.* 1394 *sq.*: Med. *στεῖχε πρὸς οἴκους καὶ θάπτ' ἄλοχον.* | Ja. *στείχω, δισσῶν γ' ἄμορος τέκνων*. For the dactyl in the first place see Metrical Appendix.

377. I follow Monk (and Hermann) in writing **σύ νυν**: the heavier *νῦν* seems to me to interfere with the proper emphasis of the verse.—*σύ* and *ἀντ' ἐμοῦ* are separated and contrasted; *μήτηρ* and *τέκνοις* are juxtaposed and associated.—Probably Aristoph. *Ran.* 495, *σὺ μὲν γενοῦ ἐγὼ τὸ βάπαλον τουτὶ λαβών*, was intended as a parody on this vs.

378. **πολλή μ' ἀνάγκη**: sc. *γενέσθαι μητέρα τέκνοις*. This phrase (with *μ'*) recurs in *Med.* 1013. It is better to follow Monk's reading than that of the MSS. *γε* is certainly repeated "*iuvenaste*." It has its proper and appropriate restrictive force with *σοῦ*.

ἀπεστερημένοις: the state of bereavement is expressed by the perfect.

379. **χρῆν**: *debebam* ('*modus irrealis*'). See Goodwin, *M. and T.* §§ 415-420. On *ζῆν χρῆν* cf. v. 939.

ἀπέρχομαι κάτω: cf. *Hec.* 414 *ἄπειμι δὴ κάτω*. In three cases *κάτω* is used adverbially with a verb denoting motion; cf. v. 382. For the use of *κάτω* as prep. with a verb of rest see v. 45 and note.

380. **δῆτα**: 'now, pray,' *tandem*.

μονούμενος: we need not understand this as virtual perf.; it seems rather to mean 'now that I am on the point of' etc. (= *μέλλων μονοῦσθαι*).

381. **χρόνος μαλάξει σε**: cf. v. 1085. In *Or.* 1201 we find somewhat differently, *χρόνῳ μαλάξειν σπλάγχνον*, 'in time he will soften his heart.'

οὐδέν ἐσθ': cf. *Cycl.* 355 *τὸ μηδὲν ὤν*.

ὁ κατθανών: 'he that has died'—aorist for perf.

382. The **σύν σοι** is virtually contained in the voice of *ἄγου*. It is better to write *σύν σοι* than *σὺν σοί*, since the stress certainly falls on the *σύν*.

κάτω: cf. on v. 379. The repetition of the verb depicts the despair of Admetus.

383. Cf. Soph. *Ant.* 547 *ἀρκέσω θνήσκουσ' ἐγώ* (suggested by the present passage? cf. on v. 298), *Rhes.* 329 *ἀρκοῦμεν οἱ σῴζοντες Ἴλιον πάλαι*, *Orest.* 1592 *ἀρκέσω δ' ἐγὼ λέγων* (much like the Sophoclean phrase).

οἱ προθνήσκοντες: in apposition to *ἡμεῖς*. Notice that when a woman speaks of herself in the pl. she uses masculine forms; cf. *ὁ* or *ἡ ἄνθρωπος*, *οἱ ἄνθρωποι*.

σέθεν: with *προ-* in *προθνήσκοντες*. Such archaic forms as *σέθεν* are among the *purpurei panni* of Euripides' style, "intended," says Tycho Mommsen (*Gebrauch von σύν und μετά c. Gen. bei Euripides*, p. 2), "to adorn the soberness of its general character." Mommsen cites as similarly employed *ὑπερθε μόχθων* (*Bacch.* 904, *Med.* 650, both times in a chorus),

ἔνδον with dat., τηλοῦ with gen., ποτί = πρός, ὑπέρφευ, χερσάδεν, προπάροιθεν, ἀποπρό.

384. **δαῖμον** : *δαίμων* is the individual form of *τύχη*, as, in Homer, *κήρ* is the individual form of *θάνατος*; cf. Hom. ζ 172 *νὺν δ' ἐνθάδε κάμβαλε δαίμων*. In Aesch. *Pers.* 472 *sq.* Atossa cries *ὦ στυγνὲ δαῖμον, ὡς ἄρ' ἔψευσας φρενῶν | Πέρσας.* (We might, with less probability, see in *δαίμων* a reference to Thanatos.)

οἵας : exclamatory; cf. v. 144.

385. **καὶ μήν** : 'and verily,' 'and lo,' used here much as it sometimes is to herald the entrance of a new personage upon the stage; cf. v. 611.

σκοτεινὸν : anticipatory epithet ('proleptic'),—'with darkness my eye is growing heavy.' Browning renders most charmingly, "And truly the dimmed eye draws earthward now."

386. **ἄρ'** : referring to the preceding vs. and made more perspicuous in its reference by the following *εἰ*-sentence,—'in that case—if you *will* leave me now (if you really will leave me).' The original voluntative force of the future appears clearly in such semi-independent (or parenthetic, *διὰ μέσου*) *εἰ*-sentences. We find it also clearly present to the Greek mind where an *εἰ*-sentence with fut. indic. is associated with an expression of emotion. That *εἰ* with fut. indic. and *ἐάν* with aor. subj. appear sometimes as interchangeable forms may be due in a measure to the confusing (on the part of the Greeks) of the sigmatic fut. with the sigmatic aor. subj. But unless the voluntative force of the fut. ind. (the fact that it is properly a mood—a *ψυχικὴ διάθεσις*, not a tense) be kept constantly before the mind, it is impossible properly to appreciate the force of many so-called fut. protases.

387. In this v. there seems to be a sort of brachylogy, brought about by the position of *οὖσαν οὐδέν*, which is intended to be taken twice, once with *ὡς* and again with *λέγοις*. Lit. then: 'In the belief (*ὡς* imparting to the participle the force of an *oratio obliqua*) that I am no longer anything, pray speak of me as (call me) nothing.'

For the phrase *οὖσαν οὐδέν* cf. *Androm.* 133 *sq. τί μόχθον | οὐδὲν οὖσα μοχθεῖς*; (also vv. 381 and 390 of the present play).

388. **ὄρθον πρόσωπον** : cf. *Heracl.* 635 *ὄρθωσον κάρα*, *Hipp.* 198 *ὀρθοῦτε κάρα*, *Rhes.* 7. *ὄρθου κεφαλήν*. The tense gives an added sense of effort, 'try to hold up.' For the form *σέθεν* cf. on v. 383.

389. **οὐ δῆθ' ἑκοῦσά γ'** : cf. *Hipp.* 321 *οὐ δῆθ' ἑκοῦσά γ', ἐν δὲ σοὶ λελείψομαι.*

ἀλλὰ : almost *ἀλλ' ὅμως*.

390. **βλέψον πρὸς αὐτοὺς βλέψον** : cf. v. 1121, *Heracl.* 225, *H. F.* 1227, *Hel.* 1442, *I. A.* 320, 1238. For the pathetic repetition see v. 382 and note.

391. **προλείπεις** : in effect a conflation of *λείπεις* (cf. v. 388) and *προδίδως* (cf. v. 250).

ἀπωλόμην : cf. v. 386.

392. The Coryphaeus formally announces to the audience the death of the heroine.

Eumelus (Euripides gives him no name in this play, since it is of no consequence and was besides familiar to the audience from Homer; in *I. A.* 217, however, we find *Εὔμηλος Φερητιάδας*) has been hitherto in the action a *κωφὸν πρόσωπον*, like his sister and like the children in the *παραχορήγημα* (for the meaning of which see notes on the *dramatis personae* of the present play) of the *Hercules Furens*. Here, however, he is given a short singing-part, the plaintive character of which is well suited to a young boy's voice. But such a child's part is as unsuccessful (at least from our point of view) as the figures of young children in the art of Euripides' time, which are too much like men of a smaller growth. Wilamowitz-Moellendorff seems to me just when he says (*Eur. Her.* i. p. 368, note 44): "His [Euripides'] children do not sing what is proper to children in such situations, but what the poet felt for the children and the situations. Particularly the song of the boy over the corpse of his mother in the *Alcestis* is to be reckoned among his [Euripides'] gravest mistakes in delineation."

393. **μαῖα** : an old word = 'mama,' applied by the Greeks to both mother and nurse. So 'mama' was formerly applied to a nurse in the southern United States.

δὴ : 'already.'

394. **βέβακεν, οὐκέτ' ἔστιν** : the child takes up the words of the Coryphaeus in v. 392.

395. **ὑφ' ἁλίῳ** : cf. v. 151.

396. **προλιποῦσα** : cf. v. 391.

ἀμὸν = *ἐμόν*,—an archaism. See L. and S. s.v. *ἀμός*.

397. **τλάμων** : 'cruel'—from the child's point of view.

399. **παρατόνους**: 'stretched beside her,' 'limp,' 'lifeless': cf. *παρειμένη* in v. 204.

400. **ὑπάκουσον ἄκουσον**: instead of the repetition of a compound verb we sometimes find repetition of the verbal part only. The most striking and effective example is *Bacch.* 1065 (Dionysus bending the tree) *κατῆγέ, θήγε, θῆγε εἰς μέλαν πέδον.*

403. **ποτὶ**: archaism; cf. on v. 383.

πίτνων: here = *πετόμενος.*

στόμασιν = *χείλεσιν.*

ὁ σὸς—νεοσσός: 'your own little bird (as you used to call me).' For *νεοσσὸς* of a child cf. *H. F.* 71 *sq.* (Megara speaking of her children) *οἵ θ' Ἡράκλειοι παῖδες, οὓς ὑπὸ πτεροῖς | σώζω νεοσσοὺς ὄρνις ὡς ὑφειμένους*, on which Wilamowitz remarks: "The 'fowl' [*ὄρνις*] is to the Athenian mind the hen. The figure is expanded here as in *Hercul.* 10, *Andr.* 441; but it is so common that no one thinks of a metaphor when *νεοσσός* is used for 'child.'" The last remark is rather too strong.

404 sq. **τὴν—κλύουσαν—ὁρῶσαν**: in apposition to *σε* (after *ἀντιάζω*).

ὥστε: used in the more independent sense of 'so,' *itaque*, with the indic.

βαρείᾳ ξυμφορᾷ πεπλήγμεθα: cf. v. 856 and Aristoph. *Thesm.* 179, where Euripides is made to say *ἐγὼ δὲ καινῇ ξυμφορᾷ πεπλημμένος.* The turn of phrase is Aeschylean; cf. *Ag.* 1660.

The more subdued tone of Admetus's trimeters forms an effective contrast to the broken and quavering lament of the boy. Cf. the similar effect in the passage vv. 244-279.

406. **λείπομαι**: with ablative gen. like *μονοῦμαι* (v. 380). The present here seems to be a quasi-perfect; cf. *Ion* 689, where the perfect is used.

407. **μονόστολος**: *sc. εἶμι.* The schol. explains the metaphor thus: *ἀπὸ μεταφορᾶς τῶν μόνων στελλομένων πλοίων. μονόστολος οὖν ἀντὶ τοῦ ἔρημος.* Cf. Elimar Schwartz, *De metaphoris e muri et re nav. pet. quaestiones Euripideae*, p. 31.

410. **σύγκασι**: intensified *κάσι* (nom. *κάσις*); cf. *κασίγνητος, αὐτοκασίγνητος.* The *συν-* in this word answers to *συν-* in *συνέτλας.*

413 sqq. **ἀνόνατ' ἐνύμφευσας**: cf. v. 335 *σοῦ γὰρ οὐκ ὠνήμεθα.* The remaining words of Eumelus serve as a comment on both these passages. Cf. further *Hipp.* 1144 *sq.* *ὦ τάλαινα μᾶτερ, ὡς ἄπαιδα σὲ | τίκτουσ' ἀνόνατα, Orest.* 1500 *sqq.* *πολύπονα δὲ πολύπονα πάθεα | Μενέλαος ἀνασχόμενος ἀνόνητον ἀπὸ | Τροίας ἔλαβε τὸν Ἑλένας γάμον.*

γήρως τέλος: the gen. gives the content of the substantive on which it depends ('appositional gen.'); age is viewed as an 'end,' 'goal,' *terminus.* Cf. *ἥβης τέλος*, which, however, is rather = *ἥβης ἀκμή.* "Diceremus Angli *the period of youth, the period of old age.*" (Monk.)

οἶκος: here, as often, = 'the household.'

415. **τάσδε**: 'these of ours,' not *ταύτας* 'those of yours'; the Coryphaeus endeavours to show his sympathy. The tone of his words, however, is that of all formal condolence—'Job's comfort.'

συμφορὰς φέρειν: note the assonance (*παρήχησις*), like 'bear—burdens': cf. v. 437. In Aesch. *Pers.* 293 *sq.* Atossa seeks to comfort herself with the thought *ἀνάγκη πημονὰς βροτοῖς φέρειν | θεῶν διδόντων.*

417 sq. **λοίσθιος**: old poetic word, = *ὕστατος, τελευταῖος.*

βροτῶν: with both *πρῶτος* and *λοίσθιος.*

ἥμπλακες: properly 'to fail of,' 'fail to attain' something. Here, however, = *ἐστερήθης* (cf. v. 200). The same idiom appears in *Hipp.* 328 where *σοῦ μὴ τυχεῖν* = *σοῦ στερηθῆναι.*

For the sentiment (and also for the general expression of vv. 417 *sq.*) cf. vv. 892 *sqq.*, 931 *sqq.*, *Hipp.* 834 *sq.* *οὐ σοὶ τάδ', ὦναξ, ἦλθεν μόνῳ κακά | πολλῶν μετ' ἄλλων δ' ὤλεσας κηδῶν λέχος.*

γίγνωσκε: 'begin to know,' *μάνθανε.*

419. **ἡμῖν**: dat. of interest ('apparent agent') with *ὀφείλεται.* This use of the dat. with a vb. expressive of obligation is like its use with the verbal in *-τέος*, and with *δεῖ* and *χρή* (for examples of the two last see L. and S. *s.vv.*).

The vs. is nearly repeated in v. 782; cf. also *Androm.* 1271 *sq.* *πᾶσιν γὰρ ἀνθρώποισιν ἥδε τοῖς θνητῶν | ἐφέρπει κἀμοὶ κατθανεῖν τ' ὀφείλεται*, and *fr.* 10 (*Aegeus*). "*κατθανεῖν ὀφείλεται*—non legimus nisi in antiquioribus fabulis [Euripidis]." (Schroeder, *De iteratis apud Trag. Graec.* p. 8.)

420. **ἐπίσταμαι**: so he says; but it is only after the funeral that he fully realises his bereavement; cf. v. 940.

421. **προσέπτατ'**: the metaphor was apparently originally derived from the swooping of birds, particularly carrion-birds. Cf. Aesch. *Prom.* 642 *sqq.* *κἄπτου καὶ λόγους· ἀκέχυσμαι | θώκ-*

συτον χειμῶνα καὶ διαφθορὰν | μορφῆς, ὅθεν μοι σχετλία προσέπτατο, Soph. *Ai.* 282 *τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο*. In Soph. *Ant.* 29 *sq.* we seem to have an illustration of the origin of the metaphor (read *εἰσορμῶσι* and *χαράν* with Blaydes).

αὔτ': *i.e.* *αὐτό*.

ἐτειρόμην πάλαι: *iam dudum dolore mordebar*.

422. **ἀλλ'**: introducing *πάρεστε κτέ*. The **γάρ**-clause is parenthetical.

ἐκφορὰν—θήσομαι: the 'carrying out' for burial referred primarily to the house of the deceased; secondarily, to the town, as here; cf. v. 835 *sq.* The place of interment was commonly, as at Athens, along the high road near the gate (or one of the gates) of the town. *ἐκφ. θήσ.* = *ἐκφορὰν ποιήσομαι*, and that, in turn, *ἐξοίσω* or *ἐκφορήσω* (with the acc. instead of *νεκρόν*).

423. Virtually equivalent to 'wait until you have sung' etc. *μένοντες* resumes *πάρεστε* with *ἀντηχήσατε* (*πάρεστε* = *μένετε, περιμένετε*). *ἀντηχήσατε* refers to the antiphonal character of strophe and antistrophe in the chorus.

424. **παιᾶνα**: properly a hymn to Apollo in the character of Healing God (cf. vv. 91 *sq.*, 220-225). Here, of course, the term is used with bitter irony as shown by the rest of the vs.

κάτωθεν: lit. 'from below.' This use of adverbs and adverbial expressions referring not to the point of view of the subject of the sentence, or the speaker, but to that of the object of thought, is characteristic of the Greek language even at the present day; cf. such phrases as *ἔνθεν καὶ ἔνθεν* (mod. *ἐδῶθε κ' ἐκεῖθε*) and *ἄκρων ἐκ πάγων* Soph. *Ant.* 411, with Jebb's note *ad loc.* *κάτωθεν* here is = *ἔνερθεν*; cf. Soph. *Aut.* 25 *τοῖς ἔνερθεν ἔντιμον νεκροῖς (θεοῖς?)*.

ἀσπόνδῳ: to whom no libations (*σπονδαί*) are offered, because he cannot be appeased thereby.

425 sq. **πᾶσιν δὲ Θ. λέγω**: as if *ὑμῶν μὲν λέγω* (or the like) had introduced the preceding sentence. With *λέγω* = *κελεύω* the inf. represents the imperative of *oratio recta*; here, therefore, *κοινοῦσθαι* = in *or. recta* *κοινοῦσθε*. Cf. the funeral proclamation *H. F.* 1389 *sqq.*

427. Cf. vv. 512, 818 *sq.*, 826 *sq.*—**κουρᾷ ξυρήκει** recurs in *Troad.* 141 *sq.* *κουρᾷ ξυρήκει πενθήρη | κρᾶτ' ἐκπορθηθεῖσ' οἰκτρῶς*.

μελαμπέπλῳ στολῇ: cf. v. 216.

428 sq. **τέθριππα**: theoretically we should understand *ἅρματα*, but practically the word is = *ἵππους κατὰ τέτταρας*; cf. *Ion* 82 *ἅρματα μὲν τάδε λαμπρὰ τεθρίππων*. Cf. in Eng. the varying use of 'four-in-hand.'

μονάμπυκας πώλους = *κέλητας*. As *μονόζυξ* is applied to a single horse driven in harness, so *μονάμπυξ* is applied to a race-horse not driven in harness, *ἄμπυξ* being apparently the poetical equivalent of *χαλινός* 'bridle' (cf. 'ribbons'). *πῶλος*: cognate are *pullus, Fullen*, 'foal' and 'filly' (the last probably confused, in spelling at least, with Fr. *fille*).

αὐχένων φόβην: high poetic (*ὄγκος*) for *χαίτην*, as we find *coma* for *iuba*. For the form of the phrase cf. *μυρσίνης φόβην* in v. 172. This clipping of the horses answers to modern funeral-trappings.

430 *sq.* Cf. vv. 343-7.

αὐλῶν μὴ—μὴ λύρας: chiasmus. *κατ' ἄστυ* goes with *ἔστω*. Note the stern effect of the asyndeton.

κτύπος: properly only with *λύρας*, 'thrumming.' We understand from it the appropriate word (*ἦχος, βοήν, πνεύματα*) with *αὐλῶν* (zeugma).

σελήνας κτέ.: acc. of extent = *μῆνας δώδεκα, ἔτος*. The sense of motion and progress is imparted by the addition of the present participle, which almost raises the accusative construction to the rank of a separate clause. The notion of completion applies to *σελήνας δώδεκα* taken collectively, as well as to the several 'moons.'

432. **θάψω**: to be understood as a 'shall'-future, inheriting the function of the Homeric subjunctive, as in A 262 *οὐ γάρ πω τοίους ἴδον ἀνέρας οὐδὲ ἴδωμαι* (see Goodwin, *M. and T.* § 6).

νεκρὸν: used instead of *ἄνθρωπον* (so far as the sense is concerned), through the influence of the preceding *θάψω*. The adjs. *φίλτερον* and *ἀμείνονα* apply only to the living woman.

433. **ἀμείνον'**: 'kinder,' 'truer,' a sense which may be felt also in *φίλτερον*.

μοι: dat. of interest ('ethical dat.'), 'in my eyes.'

434. **τιμᾶν** = *τιμῆς*: the infin. used as a gen., as in v. 11.

ἐπεὶ—θανεῖν: cf. v. 36 *sq.*

IV. ΣΤΑΣΙΜΟΝ ΠΡΩΤΟΝ (vv. 435-475).

The latter of the two divisions that Aristotle makes in the *χορικόν* ('lyric portion') of a tragedy is the *στάσιμον*, which is

defined (*Poet.* c. 12) as *μέλος χοροῦ τὸ ἄνευ ἀναπαίστου καὶ τροχαίου.* "*στάσιμον* is 'stationary'; *στάσιμον μέλος*, a song by the Chorus at its *station*—after it has taken up its place in the orchestra—as distinguished from the *πάροδος* or entrance-song.—Aristotle's definition needs a few words of explanation. (1) The anapaestic was especially a marching measure. Hence the *πάροδος* of the older type often began with anapaests (*e.g.* Aesch. *Agam.* 40-103, *Eum.* 397-320), though, in the extant plays of Soph., this is so with the *Ajax* alone (134-171). But a *στάσιμον* never *begins* with anapaests. Further, the antistrophic arrangement of a *στάσιμον* is never *interrupted* by anapaests. Yet, after an antistrophic *στάσιμον*, the choral utterance may *end* with anapaests: thus the third *στάσιμον* of the *Antigone* is antistrophic from 781 to 800, after which come immediately the choral anapaests 801-805: and we should naturally speak of 781-805 as the third *στάσιμον*, though, according to Arist., it strictly consists only of 781-800. (2) By *τροχαίου* Arist. plainly means the trochaic *tetrameter*: *i.e.* a *στάσιμον* must not be interrupted by dialogue (such as that which the Chorus holds in trochaic tetrameters with Aegisthus and Clytaemnestra, Aesch. *Ag. ad fin.*) Measures into which trochaic rhythms enter are, of course, frequent in *στάσιμα.*" (Jebb, *Oed. Tyr.* pp. 8-9.)—The tone of this passage is much warmer than the preceding utterances of the Chorus, reflecting more of the Poet's feeling.

435. Cf. v. 82, and note on v. 37.

436. **χαίρουσα**: of course, *χαίρε* is implied.

μοι: 'ethical' dat., introducing the subject of the feeling. Note the scansion (*μοῖ εἰν*); cf. on v. 90.

εἶν: long poetic form; cf. *εἰς, ἐς*; *εἵνεκα, ἕνεκα*: *χεμών, χερός.*

δόμοισι: note that the common ellipsis is here supplied.

437. **οἶκον οἰκετεύοις**: cf. v. 416 and note. *οἶκον* is cognate acc., as if we had *οἰκοίης.*

οἰκετεύοις: 'be an *οἰκέτις* (= *ἀμφίπολος*),' referring apparently to attendance on Proserpina; cf. vv. 744-6.

438-441. **μελαγχαίτας**: the king of the realm of death and darkness is dark like his emissary Thanatos.

ὅς—ἴζει: cf. v. 361 and vv. 252-4 (with the notes).

κώπᾳ πηδαλίῳ τε: 'oar and rudder'; Charon appears to row and steer at the same time.

ἴζει: here intrans., elsewhere also transitive; cf. the confusion of 'sit' and 'set' in vulgar Eng. – Ar. Eccl. 117 ff.

442. **πολὺ δὴ πολὺ δή**: not only the word to be enhanced by repetition but also the enhancing particle is repeated. This pathetic repetition became a notorious vice of Euripides' later style, and even the present (or a similar) passage seems to be parodied in Aristoph. *Ar.* 539 *πολὺ δὴ πολὺ δὴ χαλεπωτάτους λόγους.* Repetition of a word is common in everyday speech among the modern Greeks, as among the Italians, to impart various shades of emphasis.

443 sq. **λίμναν**: acc. of the way traversed, or, perhaps, acc. of inner object, since *πορεύσας* implies *πόρον* or *πορθμόν.* A similar example is cited from Soph. *Trach.* 559-61 (of Nessus) *ὃς τὸν βαθύρρουν ποταμὸν Εὔηνον βροτοὺς | μισθοῦ ἐπόρευε χερσίν, οὔτε πομπίμοις | κώπαις ἐρέσσων οὔτε λαίφεσιν νεώς.* *πορεύσας* is *orat. obliq.* with *ἴστω*, of which the prime subj. is *Ἀίδας*, but Hades is lost sight of through the intervening mention of Charon.

ἐλάτᾳ δικώπῳ: cf. v. 252. *ἐλάτη* (=*pinus*) is in familiar use in the poets for 'ship,' 'boat.'

445. **πολλά**: inner obj. with *μέλψουσι*, almost = *πολλάκις.*

μουσοπόλοι = *ἀοιδοί* (cf. v. 454). The second element of the word (*-πόλος*) appears in Lat. as *-cŏla* (*e.g.* in *agricola*). We find *-κόλος* in Greek in *βουκόλος.* The variation is due to dialect; cf. *ἵππος* and *ἵκκος.*

446 sq. **μέλψουσι καθ'**: cf. v. 346 *sq. πρὸς Λίβυν λακεῖν | αὐλόν.* In the latter case the voice is conceived as answering the instrument; in the present it is conceived as following it, the instrument giving the pitch.

ἑπτάτονόν τ' ὀρείαν χέλυν: cf. the story of the first lyre in Hom. *Hymn. ad Mercur.* 25-61 (in v. 33 Hermes addresses the tortoise as *χέλυς ὄρεσι ζώουσα*, and in v. 51, after killing the creature and cleaning the shell, *ἑπτὰ συμφώνους ὀίων ἐτανύσσατο χορδάς*).

ἔν τ' ἀλύροις κλέοντες ὕμνοις: referring to the rhapsodes, who recited without musical accompaniment. In *I. T.* 146 *ἀλύροις ἐλέγοις* is used of dirges.

448-452. Sparta and Athens are selected as the heads of the Greek world,—true pre-eminently of the time when this play was composed, just before the Peloponnesian war, but an anachronism for the Heroic Age, in which the plot of the drama is laid. The contrast between the two cities is further emphasised here by the position of their names.

κύκλοϑ—μηνός: 'when the circle of the Carnean month compasses the seasons,' referring to the great mid-summer festival of Apollo at Sparta, from the 7th to the 15th of the month Carneus (=Attic Metagitnion, August-September). Cf. Hdt. 6, 106, where the Spartans refuse to help the Athenians on the eve of Marathon, *ἦν γὰρ ἱσταμένου τοῦ μηνὸς εἰνάτη, εἰνάτῃ δὲ οὐκ ἐξελεύσεσθαι ἔφασαν μὴ οὐ πλήρεος ἐόντος τοῦ κύκλου* (sc. *τῆς σελήνης*), with Stein's note *ad loc.* The 'Carnean festival was in the way' of the Spartans again when they sent out Leonidas (see Hdt. 7, 206).

With *κύκλος* and *ὥρας* cf. further *Ion* 1486 *sq.* *δεκάτῳ δέ σε μηνὸς ἐν | κύκλῳ κρῦφιον ὠδῖν' ἔτεκον Φοίβῳ*, 1155 *sq.* *κύκλος δὲ πανσέληνος ἡκόντιζ' ἄνω | μηνὸς διχήρης*, and Philostratus *Heroic.* pp. 140 and 142 Boissonade, *ὧραι μὲν οὔπω ἦσαν οὖσαι, μηνῶν δὲ οὔπω κύκλος.*

ἀειρομένας—σελάνας: the gen. with particip. ('gen. absolute') =*ὅτε ἀείρεται πάννυχος σελάνα*. The full-moon is, of course, referred to.

λιπαραῖσι: this epithet, which pleased the Athenians beyond measure, was applied by Pindar in his famous lines *ὦ ταὶ λιπαραὶ καὶ ἰοστέφανοι καὶ ἀοίδιμοι, | Ἑλλάδος ἔρεισμα, κλεινὰι Ἀθᾶναι, δαιμόνιον πτολίεθρον*, in reference to which, apparently, Aristophanes caustically says (*Ach.* 639 *sq.*) *εἰ δέ τις ὑμᾶς ὑποθωπεύσας λιπαρὰς καλέσειεν Ἀθήνας, | ἠδρετο πᾶν ἂν διὰ τὰς λιπαράς* (*i.e.* the epithet *λιπαραί*), *ἀφύων* (small silvery fish resembling sardines) *τιμὴν περάψας*. The word, as applied to Athens by the Boeotian poet, appears to refer to the clearness of the Attic air (=*λαμπραί*; cf. *Med.* 829 *sq.*) (For other explanations see the scholl. on Aristoph. *Nub.* 299.) Here *ὀλβίαις* suggests a thought of the splendour of the monuments of the Periclean age, particularly of the Parthenon, which was completed about the time at which the *Alcestis* appeared.

453 sq. **θανοῦσα**: 'by dying,' 'by thy death.'

μολπὰν μελέων: for the *παρήχησις* cf. vv. 416 and 437, with the notes. This juxtaposition of *μολπὰν* and *μελέων* shows that Euripides thought the words etymologically connected (see note on *μέλος*, v. 357).

ἀοιδοῖς: cf. *μουσοπόλοι* in v. 445.

455-9. **ἐπ' ἐμοὶ**: *penes me*. *ἐπ'—εἴη* must here be about=*ἐμοὶ ἐξείη*, implying the authority that enables (*δυναίμαν*) one to do something. Notice the contrast effected by *μέν* and *δέ*. We should expect rather *εἴθ' ἐμοὶ ἐξείη πέμψαι σε.*

πέμψαι: 'escort,' as frequently; here almost=*μεταπέμψαι* (in ordinary prose *μεταπέμψασθαι*).—Notice how *πέμψαι* is answered by *κρύψαι* in the antistrophe.

φάος: accusative of the goal ('*terminus ad quem*'), without preposition, as often in the poets.

τεράμνων=*δόμων* (cf. v. 436). An old poetic word.

ῥείθρου: the difference between the forms *ῥέεθρον* and *ῥεῖθρον* (see Crit. Notes) is merely that between diphthongal and monophthongal pronunciation.

ποταμίᾳ νερτέρᾳ τε κώπᾳ: an artificial expression=*κώπᾳ νερτέρου ποταμοῦ*. *ποταμίᾳ* refers to the preceding vs., as *νερτέρᾳ* may be said to refer to v. 457; there is, therefore, a chiastic arrangement.

460-3. Note the pathetic repetition of *σή*.

μόνα: with *ἔτλας*.

φίλα γυναικῶν: also in *Hipp.* 848 *sq.*

αὐτᾶς: note third person for second,—a not uncommon usage.

ἐξ Ἄιδα: as if she had brought him back from the lower world,—a pregnant expression.

κούφα—πέσοι: a familiar form of expression with both Greeks and Romans; cf. *Hel.* 851-4, and the S·T·T·L· (*sit tibi terra levis*) of Roman tombstones.

σοι: is dative of interest here, rather than locative.

464-5. Notice the repetition of *ἄν*, used each time with an emphatic expression.

For the syntax of *ἐμοί* and *τέκνοις* cf. v. 62 and note.

ἦ μάλ' ἂν ἔμοιγ': closely echoed in the antistrophe.

466-70. The genitive construction has a concessive force ('though') and is to be taken with what follows.

θελούσας: the voluntary nature of the sacrifice required is implied as in v. 17.

χθονὶ κρύψαι δέμας: "Implying the voluntary act of stepping alive into a grave. For the dead are said *κρύπτεσθαι*, and *νεκρός*, not *δέμας*, is 'a corpse.'" (Paley.)

After *πατρὸς γεραιοῦ* a vs. answering to *Κωκυτοῦ τε ῥείθρου* has been lost.

οὐκ ἔτλαν ῥύεσθαι: cf. *ἔτλας ἀμεῖψαι* in v. 462.

σχετλίω: 'cruel': cf. *τλάμων* in v. 397. For other senses

of σχέτλιος see vv. 741, 824. Note the change of number, emphasising husband and wife as a pair.

471-5. **ἐν ἥβᾳ νέᾳ**: cf. v. 288 *sq.*

φωτὸς = ἀνδρός.

οἴχῃ: cf. *βέβηκεν* in v. 392.

τοιαύτας: used in partial anticipation of the quality to be subsequently expressed, like Eng. 'such' for 'so.'

κῦρσαι = τυχεῖν; the form is to be assigned to pres. *κύρειν*.

συνδυάδος—ἀλόχου: emphatic redundancy.

φιλίας: 'loving,' 'loyal.'

τὸ = τοῦτο, *i.e.* τὸ τοιαύτης κῦρσαι.

ἐν βιότῳ: 'in (real) life,' the Poet speaking rather than the Chorus.

μέρος: perhaps somewhat as we say 'piece of good fortune,' or as the Greek commonly said *τύχαι*. [Perhaps we should read *γ' ἴσαι*.]

ἔμοιγ': emphatic contrast with Admetus.

ἄλυπος: 'free from pain,' *ἀπήμων*.

δι' αἰῶνος: like the Hom. *ἤματα πάντα*.

ἄν: repeated with an emphatic expression as in the strophe.

ξυνείη: cf. Soph. *Ai.* 705.

The expressions with which the chorus closes ignore the essential feature of the present case, namely, that either husband or wife had to die. It is, as has just been said, the Poet that speaks, yearning for a faithful woman. Is this a covert glance at his own domestic unhappiness, or was that not yet come?

Rendixen, as quoted by Julius Ritter, *De Euripidis Alcestide* (doctor's dissertation), Jena, 1875, p. 32, maintains that vv. 473 *sqq.* furnish, in conjunction with other passages in the play, a proof that the Chorus is to be thought of as composed not of old men but of young unmarried men ("e viris nondum matrimonium expertis"). The statement of the Hypothesis, ὁ δὲ χορὸς συνίστησιν ἐκ τῶν πρεσβυτῶν ἑστώτων, Rendixen explains as an erroneous inference from v. 212, *σὺ δ' εἰ παλαιὸν δρυπόταν ἐμῶν φίλαν*, "neque enim eundem esse veterem amicum ac senem necesse est." What I have said above about the Poet speaking through his Chorus seems to me a sufficient explanation of the difficulty, even if we suppose the statement of the Hypothesis to be right. That that statement was derived approximately as Rendixen thinks, is highly probable, but it does not therefore follow that it is wrong. Perhaps we may suppose that the Chorus contains younger and older members, a difference in age that would accord well with the alternately hopeful and hopeless tones of the semi-choruses in the *πάροδος*. The Coryphaeus certainly appears in the light of a man of some age and importance, and it is to him that v. 212 is addressed. The similarity between his tone of condolence and that of the aged Pheres is very noticeable: cf. notes on Pheres's speech, vv. 614 *sqq.*

V. ΕΠΕΙΣΟΔΙΟΝ ΔΕΥΤΕΡΟΝ (vv. 476-567).

For the appearance of Heracles without formal introduction, see the note on the entrance of Thanatos.

476. **κωμῆται**: Schol. *ἐκεῖ εἰς κώμας ὄντων ἁπάντων, ἃ ἐστιν εἰς φυλάς*, implying that Pherae was conceived as the collective name of a scattered settlement, in which the families lived κατὰ κώμας, in small individual groups. Such settlements seem to have been common in ancient Greece; cf. Thucydides' remarks on Sparta (I, 10, 2) *οὔτε ξυνοικισθείσαν πόλιν οὔτε ἱερὰ καὶ καταστάσεις πολιτελεῖς κεκτημένην, κατὰ κώμας δὲ τῷ παλαιῷ τρόπῳ τῆς Ἑλλάδος τρόπῳ οἰκισθεῖσαν.* ἄστυ in v. 480 is thus seen to be not inconsistent with κωμῆται.

Φεραίας χθονός: cf. v. 234 *sq.*

477. **κιγχάνω**: old Epic word; cf. Hom. ζ 51.

479. **χρεία**: 'business.'

χθόνα: *terrarum* and *gentes*, like ἄστυ in v. 480.

480. **πέμπει**: 'brings.'

προσβῆναι: inf. of result.

481. **Τιρυνθίῳ**: "Dicitur Hercules in *Herc. F.* 388 Μυκηναίῳ τυράννῳ. Mycenis enim regnavit Eurystheus. Monuit Musgravius ad *Hercul.* 364 Herculem ex Eurystheum promiscue Argivos et Tirynthios a tragicis appellari. Vid. infr. vv. 507, 576, 854 [491, 560, 838]." (Monk.)

482. **ξυνέζευξαι**: cf. *Hel.* 253 τίνι πόσιν ξυνέζευγε; *Andr.* 98 τὸν ἐμὸν δάμαρτ' ἐξ ξυνέζευγεν. *Hipp.* 1389 ἅπαξ συμφοραῖς

συνεζύγης. (These examples are quoted by Schneidewin-Nauck on Soph. *Ai.* 123 *ὀθνεκ' ἄτη ξυγκατέζευκται κακῇ.*)

πλάνῳ: referring to *πορεύῃ*.

483. **μέτα**: cf. v. 66. The prep. refers to both *πορεύῃ* and *πλάνῳ*.

484. **οὖν**: indicative of doubt, like 'possibly.'

δυνήσῃ: sc. *ἀπαγαγεῖν* (implied in *μέτα*, v. 483); cf. v. 491.

μῶν = *μὴ οὖν*, *num igitur*.

ξένου: 'host,' ironical.

485. **Βιστόνων χθόνα**: cf. *Θεσσαλῶν χθόνα* in v. 479.

486. **δεσπόσαι** = *δεσπότην γενέσθαι*.

487. **ἀπειπεῖν**: 'to say no to.'

τοῖς πόνοις: the toils imposed by fate. Here personified.

οἷόν τε: "*οἷος* has to do with 'character,' *οἷός τε* with 'circumstance' rather; *οἷος* is 'disposition,' *οἷός τε* 'position' merely. A man may be capable of murder (*οἷος*), he may not be in a situation to commit the crime (*οἷός τε*). There are passages that seem to contradict this distinction, long since indicated by Harpokration, who says: *οἷος εἰ σημαίνει τὸ βούλει καὶ προήρησαι, τὸ δὲ οἷός τε εἰ τὸ δύνασαι.* But sometimes emendation is suggested, sometimes 'position' and 'disposition' coincide." (Gildersleeve, *Am. Journ. Philol.* vii. p. 165.)

488. The latter of the alternatives is regarded as the more probable. Cf. *Ion* 1038 *κατθανὼν δ' αὐτοῦ μενεῖ.*

489. 'This would not be the first contest in which *I* should run the risk of death.' *ἀγῶνα* is used in a double sense: (1) = *ἆθλον* (*ἆθλος*), (2) = *κίνδυνον*. In construction it is inner object with *δράμοιμι*. Cf. *I. A.* 1456 *δεινοὺς ἀγῶνας διὰ σὲ δεῖ κεινον δραμεῖν*. The metaphor is, of course, drawn from the athletic games.

490. **κρατήσας δεσπότην**: *κρατεῖν* here appears with the construction of *νικᾶν*. This use of the acc., with *μάχῃ* implied from *ἄνευ μάχης* in v. 486, is like that of Thucydides, who "joins *κρατεῖν* with the acc. when it is used with *μάχῃ* or *μαχόμενος*,—or, more rarely, when the connexion clearly implies this;—otherwise always with the gen." (Morris on Thuc. 1, 108, 5.) *Rhes.* 619 *ταύτας* (the *πώλους Λευκὰς* of Rhesus) *κτανόντες δεσπότην κομίζετε* seems to have been written with reference to the present passage.

491. **ἀπάξω**: we should say 'bring back': in the Greek

expression the point of view is diametrically opposite to ours. Cf. note on *κάτωθεν* v. 424.

492. **εὐμαρὲς** = *ῥᾴδιον*.

ἐμβαλεῖν γνάθοις: cf. v. 4 and note.

493. **εἰ μή γε**: the restrictive *γε* enhances the restrictive force of *εἰ μή*.

πῦρ πνέουσι (note the alliteration) **μυκτήρων ἄπο**: precisely what they did, according to the legend. For a rationalistic account of Diomede and his horses see the schol. on Aristoph. *Eccl.* 1021 Dind.

494. **ἁρταμοῦσι**: 'butcher,' 'cut up'; schol. *μαγειρεύουσιν· ἅρταμος γὰρ λέγεται ὁ μάγειρος.* Cf. Aesch. *Pers.* 463 (of the Greeks butchering the Persians at Salamis) *κρεοκοποῦσι δυστήνων μέλη.*

λαιψηραῖς: 'ravenous.'

495. **χόρτον**: 'fodder,' instead of *βοράν*, because of the following *ἵππων*. The term is intentionally humorous. Hercules finds it easy to jest at danger.

496. **φάτνας ἴδοις ἄν**: 'pray look at their cribs (if you don't believe me).' The potential optative, as often, as a courteous form of request.

αἵμασιν: the pl. with reference to the numerous victims, as in *I. T.* 73 (of the altar of the Tauric Artemis) *ἐξ αἱμάτων γοῦν ξάνθ' ἔχει θριγκώματα.*

πεφυρμένας: 'smeared.'

497. **θρέψας**: sc. *τὰς πώλους*.

παῖς πατρὸς: a familiar collocation. The words form a chiastic parenthesis here.

κομπάζεται: sc. *εἶναι*, a variation of the Homeric *εὔχεται εἶναι*.

498. **ζαχρύσου** = *διαχρύσου*. The epithet is to be taken literally, as is shown by the description of Rhesus (*Rhes.* 305 *sq.*), *πέλτης δ' ἐπ' ὤμων χρυσοκόλλητος τύπος | ἔλαμπε*. Of course, however, every Athenian would think of the mines of Scaptinsula (*Σκαπτησύλη*), mentioned by Herodotus (6, 46 *sq.*), of which in 424 B.C., if not already at this time, Thucydides, the historian, was lessee (see Thuc. 4, 105).

πέλτης ἄναξ: it is hard to decide whether we are to understand this phrase, with Monk, as = *πελταστής* (cf. *κώπης ἄναξ* = *ἐρέτης* in Aesch. *Pers.* 378), or to take *πέλτης* as = *πελταστῶν*. Perhaps both ideas are intended to be understood.

499. **καὶ τόνδε**: 'in this too.'

τοὐμοῦ δαίμονος: sc. ὄντα, 'that is characteristic of' etc. More prosaically *πρὸς τοὐμοῦ δαίμονος*. For the meaning of *δαίμονος* see on v. 384. For the sentiment cf. Soph. *Ai.* 551 (where we find also *δαίμονος τοὐμοῦ*).

500. Parenthetical, assigning the reason for the preceding exclamation.

σκληρὸς: a metaphor from a hard and stony road, as *πρᾶος αἶπος* from a steep one. There is doubtless a reference here to the words of Hesiod (*Op.* 287-292) about the rugged path of virtue,—words that formed, as it were, the text of Prodicus' apologue of Heracles at the cross-ways (Xen. *Mem.* 2, 1, 21-34), which was doubtless familiar to Euripides.

501. **εἰ**: almost = *ἐπεί*.

χρή: 'it is fated.'

502. **ξυνάψαι**: a metaphor drawn from wrestling, like our 'join battle.'

Λυκάονι: "An Lycaonis, filii Martis, alibi mentio fiat, necne, haud scio." (Monk.)

503 sq. **Κύκνῳ**: the battle is described in Hesiod's '*Shield of Heracles*.'

ἔρχομαι -συμβαλῶν: 'I am on my way to join,' 'I am going to join' (nearly = *μέλλω συμβαλεῖν*).

συμβαλῶν: not of purpose, but of destiny (see χρή in v. 501).

πώλοις δεσπότῃ τε: 'sociative' dative, with συμ-.

505. **οὔτις ἔστιν ὅς** = *οὐκ ἔστιν ὅστις*.

Ἀλκμήνης γόνον: he names the only earthly parent he could claim, thus implying the divinity of his father.

506. **τρέσαντα—ὄψεται**: cf. v. 232; and for the tense of *τρέσαντα* see the note on that passage about καταβαίνω.

ὄψεται: the tone is one of confident prediction. Cf. *Eum.* 148.

507. **καὶ μήν**: cf. v. 385 and note.

508. **πορεύεται**: a stately and solemn advance is implied; cf. on v. 234. Similar to this v. is *Hipp.* 1156.

509. A stately welcome, in which Heracles is addressed with the titles of his exalted birth. For the genealogy of Heracles cf. Hdt. 6, 53.

510. **καὶ σὺ χαῖρε**: *salve tu quoque.*

511. **θέλοιμ' ἄν**: sc. *χαίρειν* in the sense of 'be glad.' 'I would, if I could.'

ἐξεπίσταμαι = *εὖ ἐπίσταμαι*, 'I know full well.'

512. **τί χρῆμα**: common in the tragic style for *τί*, 'what is the matter that you' etc.

πρέπεις: 'are marked,' *insignis es.*

513. **ἐν τῇδ' ἡμέρᾳ**: cf. v. 20 and note.

μέλλω: *in eo est ut.*

514. **οὖν**: 'if that be so,' *οὕτως ἐχόντων.*

πημονὴν = *πῆμα, βλάβην.*

515. **οὓς ἔφυσ' ἐγώ**: '*my* children'—however it may be with those of others.

516. **γε μὴν**: *quidem certe.*

ὡραῖος: referring not to the τέλος ἡβῆς but to the γήρως τέλος. Cf. *Hipp.* 794 *sqq.* μὰν Πιτθέως τι γῆρας εἴργασται νέῳ: | *πρώϊμον μὲν ἥβης βίστος, ἀλλ' ἄκαιρ' ἐν* | *λυπηρὸν ἡμῖν τοῦτ' ἔ-* | *κυρσε πάντα δώματα.*

εἴπερ: 'if so be that.'

οἴχεται: as in v. 472.

517. **ἔστι**: emphatic, = ζῇ.

519. **ἐπ' αὐτῇ** = *ταὐτὸ αὐτῇ*: for a different sense of the phrase see v. 148. Cf. the use of *ἐφεστ'* = *ἥκει*.

μίθος = *λόγος*.

ἔστι μοι = *ἔχω* = (nearly) *δύναμαι*.

520. **θανούσης—ζώσης**: archaic use of the simple gen. = *περί* with gen.

521. 'The fact that her life hangs in the balance pains me.'

With vv. 519-21 cf. *Hyl.* 138 *τάνδρὸς καὶ τοὐμοῦ· δύο δ' ἐστὸν λόγω.*

522. **ἄσημα** = *ἄτιμα*. Perhaps the metaphor is taken from unminted money; cf. *ἀγαθὰ ἄσημα.*

523. **μοίρας ἧς**: attraction of antecedent to relative ('inverse attraction'). With the close of the vs. cf. v. 27.

524. **γε**: restricting *ἀντὶ σοῦ καταβεβὼς ἐφεστήκειν* and hence put after the first element of that clause.

ὑφειμένην: perhaps the figure is here that of a victim bowing to receive the death-stroke. One thinks of Thanatos' sword.—We are to understand from this that some news of Alcestis's sacrifice had got abroad, but not that Heracles has heard any news from the inhabitants of Pherae; else he would know that this is the *κύριον ἦμαρ*. He evidently regards Alcestis's speedy death as by no means certain; and even if he did, his happy-go-lucky philosophy, as expounded in v. 788 *sq.*, would lead him to think little of it.

525. **οὖν**: looking backward to the previous verse and rendered more explicit by *εἴπερ κτέ*.

ἤνεσεν: cf. *ὑπέστη* in v. 36.

526. **μὴ πρόκλαι'**: the hearty, hopeful creature will not hear of borrowing trouble.

ἐς τότ': *i.e.* the time of her (supposed) future death; cf. *ἐς αὔριον* in v. 320 and *ἐς ὕστερον* in *I. A.* 720. "Throughout Greek literature *ἐς* is used with adverbs of time." (Rutherford, *New Phrynichus*, p. 118; cf. p. 120 *sq.*)

ἀμβαλοῦ: the idea is that of throwing or putting back something that has got too far forward, like the fold of a garment.

527. Things that are equal to the same thing are equal to each other. The conclusion of Admetus's syllogism is suppressed.

μέλλων: sc. *θανεῖσθαι*; cf. v. 50.

528. Heracles denies Admetus's major premise.

χωρὶς νομίζεται: 'are reckoned apart,' 'belong to different categories.' Monk compares *Troad.* 632 *sq.* *οὐ ταὐτόν, ὦ παῖ, τῷ βλέπειν τὸ κατθανεῖν· | τὸ μὲν γὰρ οὐδέν, τῷ δ' ἔνεισιν ἐλπίδες.* See also Aesch. *Prom.* 927, with Wecklein's note, and Plat. *Prot.* 336 B, with Sauppe's note. This dialogue begins to remind us of the scene between Apollo and Thanatos. Euripides is always the *σκηνικὸς φιλόσοφος*.

529. A proverbial form of expression; cf. *Suppl.* 465 *sq.* *τῶν μὲν ἠγωνισμένων | σοὶ μὲν δοκεῖτω ταῦτ', ἐμοὶ δὲ τἀντία*. "ad quem locum Marklandus citat proverbium ex Eucno ap. Stob. LXXX. *Καὶ πρὸς μὲν τούτοις ἀρκεῖ, λόγος ὡς ὁ παλαιός, Σοὶ μὲν ταῦτα δοκοῦντ' ἐστίν, ἐμοὶ δὲ τάδε*, Soph. *Ai.* 1038 [1039] *κεἰνός τ' ἐκεῖνα στεργέτω κἀγὼ τάδε*." (Monk.) Note the chiasmus *σὺ τῇδε·—κείνῃ δ' ἐγώ*.

530. **φίλων**: including relations and friends (*συγγενῶν*, or *οἰκείων*, and *ὀθνείων*); cf. v. 532, and v. 15 with the note.

531. The vs. is, of course, susceptible of two interpretations. To Admetus the first word means 'my wife,' but he intends Heracles to understand (as indeed he does) 'a woman.'

532. **ὀθνεῖος**: 'alien,' perhaps connected with *ἔθνος*.

533. **ἄλλως**: another double meaning: from Admetus's point of view, 'otherwise than by blood' (*i.e.* by marriage); from Heracles', 'all the same' (nearly *ὅμως*).

ἀναγκαία: 'connected with'; cf. the use of *necessarius* in Latin (see Lewis and Short's Dictionary, *s.v.*).

δόμοις: 'the family,' like *οἴκοις* (v. 415).

534. **ὤλεσεν**: 'lost,' *amisit*; cf. v. 179.

536. **φεῦ**: *extra metrum*, like the exclamation of Thanatos in v. 28. Perhaps it were better to say that such an exclamation with a pause = a whole verse of the metre in which it occurs.

εἴθ' ἠύρομεν: a wish for the reversal of something that has already come to pass. *εἴθε* must have been firmly established as a particle introductory of the pure optative before this idiom could be developed. Similar developments are *εἰ* in unreal conditions and *μὴ* with the indicative after expressions of fear.

λυπούμενον = *κλαίοντα, πενθοῦντα*.

537. **ὡς δράσων**: 'implying (*ὡς*) that you will do.' The so-called future participle, originally a desiderative (cf. the vbs. in *-σείω*), has the force of a future indic. when introduced by *ὡς*, *i.e.* *ὡς* with the fut. part. (like *ὡς* with the other participles) is a form of *oratio obliqua*.

δὴ: *tandem*, 'pray.'

ὑπορράπτεις: a homely metaphor from 'piecing out' a garment, like our 'tack on'; see L. and S. *s.v.*

τόνδ'—λόγον: 'this last remark,' referring to the preceding vs. Admetus is on the alert lest his friend refuse his hospitality.

538. **ξένων**: according to v. 1044 *sq.* Heracles had many *ξένοι* at Pherae.

πορεύσομαι: we should probably have *πορευσόμενος*, were it not for the metre.

539. Cf. on v. 52.

ὦναξ: 'my lord.'

540. **ὀχληρός**: *molestus*.

μόλοι : an archaism in syntax, employed in generalisations; see Goodwin, *M. and T.* § 501 (*c*).

541. **ἀλλ'** : urgent, 'nay,' 'pray.'

542. Elmsley inserted *τι* after *αἰσχρὸν* (see Crit. Notes) in accordance with the view that a vowel cannot be lengthened in the dialogue in such a position. Porson (the author of this view) says (on *Orest.* 64): "Sed ubi verbum in brevem vocalem desinit, eamque duae consonantes excipiunt, quae brevem manere patiantur, vix credo exempla indubiae fidei inveniri posse, in quibus syllaba ista producatur." Nauck also (*Eur. Studd.* ii. 65) pronounces this vs. "certainly wrong." *Cycl.* 425 *ᾄδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς* should decide us in favour of Elmsley's emendation.

θοινᾶσθαι : Heracles feels the cravings of hunger, like Odysseus in *η* 215-221. On the use of *θοινᾶν* in Attic see Rutherford's *New Phryn.* p. 29.

543. **χωρὶς** : *i.e.* separate from the family apartments.

544. Parataxis for *ἐὰν μεθῇς με, μισῶν σοι κτέ.* "We find an analogue for the protasis of this form [*ἐάν* w. subjunct.] in the imperative, which gives us a convenient paratactic representative, although it really represents historically and adequately only *εἰ* with the subjunctive, not *ἐὰν* with the subjunctive." (Gildersleeve, *Am. Journ. Philol.* iii. p. 436.)

ἔξω χάριν : *gratiam habebo.*

546. Admetus stops all discussion by ordering one of his attendants (whom he addresses sharply as *σύ*) to take Heracles within.

δωμάτων : the main palace. Best taken as ablative gen. with *ἐξωπίους*, 'outside of.' (Cf. in Aristoph. *Thesm.* 881, where Euripides is made to say *αὐτὸς δὲ Πρωτεὺς ἔνδον ἔστ' ἢ ἐξώπιος*; see L. and S. *s.v. ἐξώπιος.*) According to Vitruvius and Pollux such *ἐξώπιοι ξενῶνες* were represented scenically by doors at the side of the middle door, or *ianuae regiae*, of the *σκηνή*. (See Haigh, *Att. Theatre*, p. 173 *sqq.*, particularly note 3 on p. 174.) According to Vitruvius (6, 10 [7]) this answered to an arrangement in the *interior* of the actual Greek house. The external doors of guest-chambers were thus a concession to the tragic stage, the traditions of which did not favour anything approaching more nearly to shifting-scenes than the seldom-used *ἐκκύκλημα*. Here then we suppose a side-door opened (cf. *οἴξας* in v. 547) by the slave, who then leads in Heracles, whose reluctance is, for the time being, overcome by the demands of his *στυγερὰ γαστήρ*.

ἐξωπίους : "vox ab Euripide in tragoediam introducta et, ut videtur, ab eo solo usurpata, ab Aristophane autem identidem irrisa non comparet nisi in prioribus [Euripidis] fabulis." (Schroeder, *De iteratis ap. trag. Gr.* p. 9.)

547. **τοῖς ἐφεστῶσιν** : cf. *I. T.* 726. Here 'butlers' (*ταμίαι*) are referred to.

548. **παρεῖναι** : from *παρίημι*. Equivalent to *παραθεῖναι*; cf. Hom. *η* 175 *σῖτον δ' αἰδοίη ταμίη παρέθηκε φέρουσα.*

ἐν = ἔνδον.

549 sq. **θύρας μεταύλους** : here the doors leading from the main or fore-court of the palace into the *ξενῶνες*.

οὐ πρέπει κτέ : a sort of answer to Heracles' objection in vv. 540 and 542.

θοινωμένους : *inter cenandum.*

On the denseness of Heracles' wits, as exhibited in the scene that here closes, see the Introduction.

551. **προσκειμένης** : perhaps the figure is taken from an attack of foes, perhaps from a wave of the *κακῶν πέλαγος*; see L. and S. *s.v. πρόσκειμαι.* The reading *προκειμένης* is due to some one that was thinking of the *πρόθεσις* of Alcestis. Cf. v. 833.

552. **τολμᾷς** : 'have you the heart.'

ξενοδοκεῖν : on the form see Colvet, *Var. Lect.* p. 379 *sq.*

μῶρος : implying a temporary madness. 'Have you lost your wits?'

553. **σφε** : archaism for *αὐτόν.*

πόλεως : inconsistent with v. 476 (see note *ad loc.*)

555. **οὐ δῆτ'** : 'I trow not.'

556. **ἐγίγνετ'** : the sense of refusal and opposition in the negatived imperfect fairly personifies *ξυμφορά.*

ἐγώ : sc. *ἐγενόμην.*

557. Cf. *Cycl.* 683 *κακῷ γε πρὸς κακῷ*, also *Hipp.* 874.

558. **καλεῖσθαι** : 'begin to be called.'

τοὺς ἐμοὺς : the pride of the prince crops out sharply.

ἐχθροξένους : an Aeschylean word; cf. *Prom.* 727.

559. **τοῦδε** : 'in him.'

560. **ὅταν περ** : 'every time that.'

Ἄργους διψίαν χθόνα: in accord with the traditional description of Argos, cf. *πολυδίψιον Ἄργος* in Hom. Δ 171. Any one that has walked from Nauplia to Argos and Mycenae will appreciate the force of the epithet.

561. **ἔκρυπτες**: 'did you seek to conceal.'

τὸν παρόντα δαίμονα: cf. vv. 384 and 13; also Aesch. *Pers.* 825, Soph. *El.* 1305 *sq.*, Eur. *Andr.* 973 *sq.*

562. **φίλου**: with emphasis; for, according to Greek views, *κοινὰ τὰ τῶν φίλων* (cf. *Orest.* 735).

564. **ἐγνώρισε**: 'had got knowledge of.'

565. **σοὶ μέν**: contrasted, rather haughtily, with *τἀμά* in the following vs.; cf. note on *τοὺς ἐμοὺς* in v. 558. *οἶμαι* too seems to be said with a slight sneer—'I suppose.'

566. **αἰνέσεις**: 'will refuse your approval,' 'refuse to sanction my conduct'; future with full modal force.

ἐπίσταται: a personification of the palace, or, perhaps better, an identification of the palace with himself—a sort of *le palais, c'est moi*.

567. **ἀπωθεῖν οὐδ' ἀτιμάζειν**: alluding in the latter word to the good-cheer he has ordered for Heracles (v. 548).

Hirzel in his treatise *De Euripidis in componendis Diverbiis Arte*, p. 10, lays stress upon the artificial arrangement of vv. 546-567, which are divided between Admetus and the Chorus (Coryphaeus) thus: 5 . 2 . 8 . 2 . 5. This exact correspondence seems to be intentional here, but Hirzel goes much too far in his treatment of other passages.

VI. ΣΤΑΣΙΜΟΝ ΔΕΥΤΕΡΟΝ (vv. 568-605).

With the opening of this choral passage cf. the opening of the *πρόλογος*.

568-9. **ἐλευθέρου**: *liberalis*. The Chorus does praise Admetus after all.

ἀεί ποτ': 'ever and under all circumstances.'

570-1. **τοι**: emphasising *σέ*.

572. **ἠξίωσε** = *ἤνεσε*.

573. **σοῖς**: referring to *ἀνδρὸς* rather than to *οἴκους*.

μηλονόμας: echoing, in the termination, *ἐλάφας*.

575. **δοχμιᾶν**: 'slanting': cf. v. 1000.

576. Cf. *I. A.* 573 *sqq.* *ἔμολες, ὦ Πάρις, ἤτε σύ γε | βουκόλος ἀργενναῖς ἐτράφης | Ἰδαίαις παρὰ μόσχοις, | βάρβαρα συρίζων, Φρυγίων | αὐλῶν Ὀλύμπου καλάμοις | μιμήματα πνέων.*

577. **ποιμνίτας ὑμεναίους**: 'shepherd nuptial-songs,' for 'shepherds' n. s.'; cf. *πριαμήτην κάλων* in *Med.* 770. The general nature of such songs may be gathered from Theocritus.

578-9. **σὺν** goes with the whole picture, as far as v. 587, notwithstanding the change of verb. It represents the harmony of the motley crew of beasts,—their character as a 'happy family.'

ἐποιμαίνοντο κτέ. resumes *ποιμνίτας ὑμεναίους*.

μελέων: gen. of source, 'joy derived from, inspired by, the strains.'

580. The ancient authorities seem to warrant our belief in the existence of lions in northern Greece in ancient times; cf. Hdt. 7, 126, where they are said to be found between the Nestus and the Achelous, *οὔτε γὰρ τὸ πρὸς τὴν ἠὼ τοῦ Νέστου οὐδαμόθι πάσης τῆς ἔμπροσθε Εὐρώπης ἴδοι τις ἂν λέοντα, οὔτε πρὸς ἑσπέρης τοῦ Ἀχελώου ἐν τῇ ἐπιλοίπῳ ἠπείρῳ* (northern Greece), *ἀλλ' ἐν τῇ μεταξὺ τούτων τῶν ποταμῶν γίνονται.*

584. **ποικιλόθριξ** = *βαλιά*.

585. **ὑψικόμων**: *altricomarum*.

586. **ἐλατᾶν**: ablative gen.

βαίνουσ'—σφυρῷ κούφῳ: cf. *Med.* 830 (of the light-footed Athenians) *βαίνοντες ἁβρῶς*. *σφυρῷ* emphasises the slender legs of the animal: we might expect *ὁπλῇ*, 'hoof.'

589 sqq. **τοιγὰρ**: *i.e.* as a reward for hospitality.

πολυμηλοτάταν ἑστίαν: probably a reminiscence of Pindar, *Ol.* 1, 16 (10) *sqq.*, *ἐς ἀφνεὰν ἱκομένους | μάκαιραν Ἱέρωνος ἑστίαν, | θεωτεῖον ὃς ἀμφέπει σκᾶπτον ἐν πολυμήλῳ | Σικελίᾳ, δρέπων μὲν κορυφὰς ἀρετᾶν ἄπο πασᾶν, | ἀγλαΐζεται δὲ καὶ μουσικᾶς ἐν ἀὼτῳ, | οἷα παίζομεν φίλαν | ἀνδρες ἀμφὶ θαμὰ τράπεζαν.*

παρὰ καλλίναον Β. λίμναν: cf. Hom. Β 711 *οἱ δὲ Φερὰς ἐνέμοντο παραὶ Βοιβηΐδα λίμνην*. We should call this piece of water rather a 'marsh' or 'swamp.' On *καλλίναον* Woolsey says: "This epithet, like *καλλίρροος*, is elsewhere used of fountains and rivers, not of lakes. Does it point to the water moved to and fro by the winds?"

591-6. **ἀρότοις · γυᾶν · πεδίων δαπέδοις**: chiasmus. The

poet mentions first the fertility of the rich bottom-lands (where the agriculture of to-day, pursued with a wooden plough, hardly better than a harrow, and a yoke of buffaloes, has not advanced since the time of Admetus); then his eye seems to pass over the extended levels to the western Molossian mountains with their crown of clouds.

ἀελίου κνεφαίαν ἱππόστασιν=*ἑσπέραν*,—a charming description (cf. *fr.* 771, 5). We can readily see from such a passage how the scenery of northern Greece could enter into the aged writer of the *Bacchae*.

ὅρον—τίθεται: used here metaphorically; the words literally refer to the setting of boundary-stones (*ὅροι*).

πόντιον—Αἰγαίων': the sea-giant (cf. Hom. Λ 403 *sq.*), for the sea itself. Object of *κρατύνει*. The reference is, of course, to the eastern confines of Admetus's kingdom.

ἐπ': *usque ad*.

ἀκτὰν ἁλίμενον: cf. *Hel.* 1211 *Λιβύης ἁλιμένους ἐκπεσόντα πρὸς πέτρας*. The dangerous rocks of this shore were termed the 'Furnaces' (*ἴπνοι*), apparently from the seething of the sea there (*τῆς θαλάσσης ζεσάσης*); cf. Hdt. 7, 188. On the geography and geology of Thessaly cf. Hdt. 7, 129.

597-605. The first strophe and antistrophe had indicated the cause of the prosperity of Admetus, referring to a period before the opening of this play. The second strophe mentions the nature of this prosperity, and thus forms a transition to the second antistrophe wherein Admetus's most signal exhibition of the noble hospitality that has blessed him in the past is cited. This leads to the expression of a hope that things will yet work together for his good.

καὶ νῦν: bringing us to the point of present interest.

ἀμπετάσας: 'having flung wide the door.'

νοτερῷ βλεφάρῳ=*καίπερ θρηνῶν, κλαίων*.

τὸ εὐγενὲς: 'that which is innately noble,'—more vigorous than *τὴν εὐγένειαν*. The frequency of this usage is a familiar feature of Thucydides' style. "The ability to use the neuter of the adjective instead of long-winded abstracts of secondary formation is the prerogative of the older language" (Wilamowitz-Moellendorff on *H. F.* 75).

ἐκφέρεται: 'is carried beyond all restraint': cf. *Hipp.* 1224 (of runaway horses) *βίᾳ φέρουσιν*.

πρὸς αἰδῶ: according to the myth of Protagoras (Plat. *Protag.* 322 B-D) Zeus gave men *αἰδώς* and *δίκη* ('sense of propriety' and 'sense of property-rights') as the foundation-stones of civilisation.

ἀγαθοῖσι: birth and worth inseparably blended.

σοφίας: the "wisdom to perceive and know what things we ought to do."

ἄγαμαι: sc. *σοφίας*, 'I stand in awe of your *σοφία*'; cf. *Ibis.* 244 *sq.* *ἄγαμαι | λήματος*.

πρὸς—ἦσται: cf. Aesch. *Ag.* 982 *sq.* *θάρσος εὐπειθὲς ἵζει φρενὸς φίλον θρόνον*; and Eur. *Suppl.* 609 *τόδε μοι τὸ θράσος ἀμφιβαίνει*. This and the following vs. are, as Monk says, rightly rendered by Buchanan: "et mentem bona spes habet | successura homini pio | omnia recte." Monk compares *Orest.* 538 *θυγάτηρ δ' ἐμὴ θανοῦσ' ἔπραξεν ἔνδικα* ('met with her just deserts'), *I. A.* 346 *πράσσοντα μεγάλα* ('in great prosperity'), *El.* 1359 *εὐδαίμονα πράσσει*. Jerram, more appositely, cites *Troad.* 683 *πράξειν τι κεδνόν*. *κεδνός* is generally used of a person. (The article *κεδνός* in L. and S., ed. 7, is very inadequate.)

VII. ΕΠΕΙΣΟΔΙΟΝ ΤΡΙΤΟΝ (vv. 606-961).

606. Admetus, who had retired into the palace after v. 567, now reappears followed by attendants with the bier. The funeral-train is stopped by the entrance of Pheres.

εὐμενὴς παρουσία: abstract for the concrete *οἱ εὐμενῶς παρόντες*.

607. **πάντ'**: *i.e.* *πάντα τὰ πρόσφορα*; cf. v. 148.

608. **ἄρδην**: 'raised aloft'; cf. Aesch. *Ag.* 234 *sq.* *λαβεῖν ἀέρ- | δην* (=*ἄραι*), reproduced in Euripides' *μεταρσία ληφθεῖσ'*, *I. T.* 27.

ἐς τάφον: cf. v. 828.

πυράν: but she is not to be burned; *πυρά* is here the mound (*τύμβος, χῶμα*) raised over the grave, and treated sometimes as an altar; cf. vv. 740 and 995 *sqq.* Hence the order *τάφον τε καὶ πυράν*.

609. **ὡς νομίζεται**=*ὡς νόμος ἐστίν*.

610. **προσείπατ'**: cf. v. 768 *sq.* The custom of bidding farewell to the dead was common to Greeks and Romans.

The Chorus has really done this already (v. 435 *sqq.*), but not during the progress of the funeral procession.

ὁδόν : inner object; cf. v. 263, also Soph. *Ant.* 807 *sq.* *τὰν νεάταν ὁδὸν | στείχουσαν.*

611. **καὶ μὴν** : cf. v. 597.

γηραιῷ ποδὶ : *i.e.* *βραδέως γήρᾳ ὤν.* Cf. *Rhes.* 85 *sq.* *καὶ μὴν ὅδ' Αἰνέας καὶ μάλα σπουδῇ ποδὸς | στείχει.* κτέ.

612. **ἐν χεροῖν** : 'in both hands,' implying the lavishness of the offering.

613. **κόσμον** : see on v. 149.

νερτέρων ἀγάλματα : 'things that give joy to the dead in the lower world.' Cf. Aesch. *Cho.* 14 *sq.* (of the offerings at Agamemnon's tomb) *ἢ πατρὶ τῷμῷ τάσδ' ἐπεικάσας τύχω | χοὰς φερούσας νερτέροις μειλίγματα*; (with which again cf. *Pers.* 609 *sq.*).

614. **ἥκω** : cf. the use of this word at the opening of the *Bacchae* and of the *Hecuba*.

κακοῖσι σοῖσι συγκάμνων : cf. *Rhes.* 807 *ξυναλγεῖ δ', ὡς ἔοικε, σοῖς κακοῖς.* Note the sigmatism.

τέκνον : intended to be affectionate.

615 sq. The tone of formal condolence appears here as in v. 200.

οὐδεὶς ἀντερεῖ : cf. *τίς δ' ἐναντιώσεται* in v. 152.

σώφρονος : 'faithful'; cf. v. 182.

ἡμάρτηκας = *ἐστέρησαι.*

617. **φέρειν ἀνάγκη** : the tone of the Coryphaeus again; cf. v. 416 *sqq.*

φέρειν—δύσφορα : cf. v. 416.

618 sq. **δέχου** : pres. imperative, 'pray accept.'

τόνδε : with a gesture.

κατὰ χθονὸς ἴτω : cf. note on *κάτω χθονός* in v. 45.

ταύτης : 'that wife of yours.'

τιμᾶσθαι : 'be constantly honoured.'

χρεών : expressive here of propriety (*πρέπει*), not necessity (*ἀνάγκη, δεῖ*).

620. **ἥτις γε** : *quippe quae.* In Latin the verb would, of course, be in the subjunctive; cf. on v. 17. The generic relative with *τῆς σῆς ψυχῆς* instead of *ψυχῆς τῆς ἀνδρὸς* is a fusion of general with particular that is extremely common in Greek.

621. **ἔθηκεν** = *ἐποίησεν, reddidit, effecit.*

οὐδ' εἴασε : note the culminative force of the aorist; the common *οὐκ εἴα* = 'would not allow,' *recusabat.*

622. **γήρᾳ κτέ** : "bring down my grey hairs with sorrow to the grave."

623 sq. **πάσαις—γυναιξίν** : note the emphatic positions.

ἔθηκεν : very soon after *ἔθηκεν* in v. 621. Such repetitions of a word are not avoided in Greek as they are in modern English.

βίον : we should say 'social status.'

γενναῖον : an echo of *εὐκλεέστερον*, or, perhaps better, anticipated by it. Cf. Soph. *O. C.* 1640.

625 sqq. This is Pheres's farewell-speech to the dead; cf. v. 610 and note, and the words of the Chorus, vv. 434 *sqq.* Observe the chiasmus.

πίτνοντας : 'as we were on the point of falling.'

φημὶ : 'I affirm.'

τοιούτους : *i.e.* 'as yours.'

λύειν = *λυσιτελεῖν.*

ἤ : we should say 'otherwise' (*ἄλλως δέ*).

ἄξιον : 'worth while,' *operae pretium.*

Cf. with the closing words of Pheres vv. 238 *sqq.*

629. **ἦλθες** : nearly = *ἥκεις.*

τάφον : *funus.*

630. **ἐν φίλοισι** : neuter.

σὴν παρουσίαν : cf. v. 606.

λέγω : 'count,' 'reckon.' *νομίζω.*

τοῦτον : 'that of yours,' *istum*, answering to *τόνδε* in v. 618 and spoken with a gesture of contempt.

632. 'For such things she will not lack in her burial.' For the form of expression cf. *Troad.* 906 *μὴ θάνῃ τοῦδ' ἐνδεής.* Cf. also Soph. *O. T.* 406 *δεῖ δ' οὐ τοιούτων, ἀλλ' ὅπως κτέ*, *Phil.* 1049 *οὐ γὰρ τοιούτων δεῖ, τοιοῦτός εἰμ' ἐγώ*, and Virgil's *Non tali auxilio nec defensoribus istis | Tempus eget* (*Aen.* 2, 521 *sq.*).

633. **τότε** : note the fierce abruptness.

ὠλλύμην : 'was on the brink of destruction,' *salus agebatur mea.*

634. **ἄλλῳ** : sc. *ἀνθρώπῳ.*

635. **νέῳ γεραιός** : familiar collocation of contrasted terms ; cf. *Phoen.* 103 *sq.* *γεραιὰν νέᾳ | χεῖρ', κτέ.* With vv. 633-5 cf. Dem. 18, 243 *ὥσπερ ἂν εἴ τις ἰατρός, ἀσθενοῦσι μὲν τοῖς κάμνουσιν εἰσιὼν μὴ λέγοι μηδὲ δεικνύοι δι' ὧν ἀποφεύξονται τὴν νόσον, ἐπειδὴ δὲ τελευτήσειέ τις αὐτῶν καὶ τὰ νομιζόμεν' αὐτῷ φέροιτο, ἀκολουθῶν ἐπὶ τὸ μνῆμα διεξίοι "εἰ τὸ καὶ τὸ ἐποίησεν ἄνθρωπος [οὑτοσί], οὐκ ἂν ἀπέθανεν." "ἐμβρόντητ', εἶτα νῦν λέγεις ;"*

640. **ἔδειξας** = *ἀπέδειξας.*

εἰς ἔλεγχον ἐξελθὼν = *ἐλεγχθείς*, 'when you came to trial,' 'took the stand' ; cf. v. 15 and note. For the phrase here used Woolsey compares (not very appositely) Soph. *Phil.* 98 *εἰς ἔλεγχον ἐξιὼν* (= *ἐλέγχων*), *O. C.* 1297 *εἰς ἔλεγχον — μολὼν* (= *ἐλέγξας*).

ὃς εἶ = *οἷος εἶ*, differing from *τίς εἶ*, as *qui sis* differs from *quis sis.*

641. **πεφυκέναι** = *φύσει εἶναι* (*ἀλλὰ θέσει*), implying, however, that he must be of nobler blood than his father (cf. v. 675 *sq.*) For the construction here see on v. 668.

642. **ἦ τἄρα (τοι ἄρα)** : 'yea, in good sooth, as we see.'

πάντων : partitive, or ablative.

ἀψυχίᾳ : cf. vv. 696, 717, 956 ; Aesch. *Sept.* 192, 259, 382.

643. **ὃς** : more pointed than *ὅστις.*

644 sq. **οὐκ ἠθέλησας** : *noluisti* = *recusasti.*

θανεῖν τοῦ σοῦ πρὸ παιδός : cf. v. 649. —**τοῦ σοῦ** : emphatic —'your only son.'

εἰάσατε : including the mother.

646 sq. **ὀθνείαν** : cf. v. 532 *sq.*

καὶ μητέρα πατέρα τ' : one of the not infrequent reminiscences of Andromache's words in Hom. Z 429 *sq.* *Ἕκτορ, ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ | ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης.* The irregularity in the connective in *πατέρα τ'* (for *καὶ πατέρα*) may be explained by the incongruity of sex, —'yes, and father too.'

ἐνδίκως ἄν : repetition of *ἄν* with emphatic word.

ἡγοίμην : *ducam*, *νομίζοιμι*, *λέγοιμι.*

648. **καίτοι** : *at tamen.*

καλόν γ' : *pulchrum quidem certe.*

ἀγῶν' ἠγωνίσω : cf. v. 416 and v. 489 with note ; also *Suppl.* 427 *ἐπεὶ δ' ἀγῶνα καὶ σὺ τόνδ' ἠγωνίσω.*

649. **κατθανεῖν** : apposition defining *ἀγῶν'.*

650. **πάντως** : 'at all events,' 'in any case.'

λοιπὸς : qualificative of *βιώσιμος χρόνος* = *βίος* : Woolsey comp. *Med.* 598 *λυπρὸς εὐδαίμων βίος* (= *λυπρὰ εὐδαιμονία*).

653. **καὶ μήν** : 'and indeed.'

χρὴ : *decet.*

παθεῖν : 'experience' ; cf. *εὐπαθεῖν.*

654. **ἐν τυραννίδι** : *i.e.* as *διάδοχος πατρῴων θρόνων.*

655. **παῖς** : as soon as he was of sufficient age Pheres, like Admetus, had received the government from his father, married and begotten a successor to the throne.

διάδοχος : here perhaps a substantive, as in Aesch. *Prom.* 1027, though in *Androm.* 802 *sq.* we find *κακὸν κακῶν | διάδοχον* (cf. *Hec.* 588 *λύπη τις ἄλλη διάδοχος κακῶν κακοῖς*). The official title of the present Crown Prince of Greece is *διάδοχος.*

θρόνων : cf. Ion's establishment by Athena as hereditary prince (*Ion* 1618), *εἰς θρόνους δ' ἵζου πατρῴους.*

656. **ὥστε** : 'wherefore,' *qua re.*

ἄτεκνος : *i. e.* 'without male heir,' like *ἄκουρον* in Hom. *η* 64, said of Rhexenor, who died *μίαν οἴην παῖδα λιπόντα.*

δόμον : 'estate.'

657. **λείψειν ἔμελλες** : a periphrasis for *ἔλειπες ἄν.* Such periphrases are of inestimable value to us in our endeavours to attain the point of view from which the Greek regarded his own language. Cf. *τὸ μέλλον συμφέρειν* = *συνοῖσον*, *βούλομαι λέγειν* = *λέξω*, *καταστήσασα ἔχει* = (late) *καθέστακε*, *οὐκ οἶδα ὅ τι χρὴ εἰπεῖν* = *οὐκ οἶδα ὅ τι εἴπω* (Blass in Müller's *Handbuch*[2] i. p. 178).

ὀρφανὸν διαρπάσαι : 'without an heir to protect it from plunder.' In v. 655 *ἐγὼ* was emphasised (as who should say 'a man like me,' *i.e.* strong and valiant) with a distinct purpose ; for such tales as that of the plundering of the suitors during the absence of Odysseus and the minority of Telemachus were familiar to all.

658. For the form of expression cf. Aristoph. *Nub.* 53 *οὐ μὴν ἐρῶ γ' ὡς ἀργὸς ἦν*, *Rhes.* 399 *σὺ γάρ τι λέξεις ὡς ἄκλητος ὢν σὺ λῷς κτέ.*

μ' : 'of me,' the *ὡς*-clause takes the place of the non-personal object.

ἀτιμάζων : 'abusing,' *ἐξυβίζων*.

659. **προύδωκά σ'** : "I did not wantonly expose you to death," says Adm., in effect ; "I took the best of care of you and paid you the greatest respect ; so it was only fair that you should make a worthy return."

ὅστις : see on v. 620.

660. **μάλιστα** : 'in the highest degree,' absolute superlative.

χάριν : 'gratitude.'

661. **τοιάνδε** : bitterly emphatic.

662. **φυτεύων** : 'in setting about' etc. : note the force of the present.

οὐκέτ' ἂν φθάνοις : 'you could not be too quick' : cf. *Orest.* 936 *sq. οὐ φθάνοιτ' ἔτ' ἂν | θνήσκοντες, ἢ γυναιξὶ δουλεύειν χρεών* (also *Orest.* 941 and 1551). On this idiom see Goodwin, *M. and T.* § 894.

663. **γηροβοσκήσουσι** = *βοηθήσωσι αἱ γηροβοσκεῖν* : there is no sense of result in the future as such.

θανόντα = *ὅταν θάνῃς*.

664. **περιστελοῦσι** : technically used of preparing a corpse for burial ; cf. Hdt. 6, 30 *τὴν κεφαλὴν τὴν Ἰστιαίου λούσαντάς τε καὶ περιστείλαντας εὖ ἐνετείλατο* (sc. *Δαρεῖος*) *θάψαι ὡς ἀνδρὸς μεγάλως ἑωυτῷ τε καὶ Πέρσῃσι εὐεργέτεω*.

προθήσονται : technical of the 'laying out' (*πρόθεσις*) of the body.—This *πρόθεσις* generally took place on the day following the death (see Becker's *Charikles*, ed. Göll, vol. iii. p. 128), the funeral (*ἐκφορά*) on the third day (*ib.*). In the case of Alcestis, everything is compressed by dramatic license into one day.

With vv. 663-4 cf. *Med.* 1032 *sqq. ἦ μήν ποθ' ἡ δύστηνος εἶχον ἐλπίδας | πολλὰς ἐν ὑμῖν γηροβοσκήσειν τ' ἐμὲ | καὶ καταθανοῦσαν χερσὶν εὖ περιστελεῖν, | ζηλωτὸν ἀνθρώποισι* : also *Orest.* 1066, Soph. *Ant.* 902 *sq.*

665. **ἐμῇ**, which is unnecessary for the sense after *τῇδ'*, heightens the emphasis of *ἔγωγε*.

666. **τέθνηκα δὴ** : cf. *Med.* 386, where Medea, for the sake of argument, supposes the death of her enemies in the words *καὶ δὴ τεθνᾶσι*.

τοὐπὶ σ' : *quod attinet ad te, quantum ad te.* Cf. *Hec.* 514 *ἡμεῖς δ' ἄτεκνοι τοὐπὶ σ'*.

ἄλλου : for the gender see v. 634.

667. **αὐγὰς** : cf. v. 206 and *Hel.* 1373 *οὐ φησιν αὐγὰς εἰσοράν*.

668. **παῖδά μ' εἶναι** : cf. v. 646 *sq.* The construction here employed is unusual in Greek ; we should expect *παῖς εἶναι*. But by thus speaking of himself in *oratio obliqua* as a different person, Admetus imparts to the sentence a certain formal and magisterial tone that harmonises well with the unfilial spirit he would express. Wüstemann (on v. 641) says : "Infertur pronomen cum sequenti accusativo, quo distinctius aliqua persona alteri opponatur, quod loquendi genus praecipue obtinet post *νομίζω*."

φίλον γηροτρόφον : of course, he could not consider himself as standing in this relation toward Alcestis in the proper sense of the term. He is thinking, however, of the words that follow *γηροβοσκήσουσι* in v. 663 *sq.* Such an allusion to his present duty has a certain delicacy.

669-72. A bitter generalisation quite in keeping with the rest of the speech and with the style of the Greek tragedians, who love to close a long speech with a bit of practical philosophy.

ἄρ' : 'as we see'—a sort of *haec fabula docet*.

θανεῖν after *ἔρχονται* represents *θάνοιμεν* of *oratio recta*.

μακρὸν χρόνον = *μῆκος*, concrete for abstract.

ἣν δ' ἐγγὺς κτέ : there is doubtless an allusion here to the 'Aesopic' fable of the old man and the bundle of faggots (cf. *Fabb. Aesop.* 90 Halm). We thus see that Thanatos was a familiar figure in popular superstition, though Euripides may have been the first to introduce him upon the stage.

οὐδεὶς βούλεται : these words are metrically an exception to Person's rule (in the *Supplementum* to his *Praefatio* to the *Hecuba*) : "Nempe hanc regulam plerumque in senariis observabant Tragici, ut, si voce, quae Creticum pedem efficeret, terminaretur versus, eamque vocem hypermonosyllabon praecederet, quintus pes iambus vel tribrachys esse deberet." "Res eadem est," he adds presently, "si Creticus in trochaeum et syllabam dissolvitur ; vel si Cretico in syllabam longam et iambum dissoluto, syllaba longa est aut articulus aut praepositio, aut quaevis denique vox, quae ad sequentia potius quam praecedentia pertineat." It helps nothing, of course, to write *οὐδ' εἷς* with Person. The weight of the metre seems to be intended to

enhance the effect of the words here. Hermann in his *Elementa Doctrinae Metricae*, p. 22 (Glasgow ed., 1817) says: "Alter modus [sc. caesurae] a distinctione totius orationis petitus est. Eum praecipue in trimetris tragicorum observari licet, in quibus interpunctio ordines metricos primo ita mutat, ut oratione in tertio trochaeo finita, reliqua versus pars, postulante id recitationis concinnitate, ab novorum ordinum initio incipiatur:

Resch. Pro. 107.

$$\text{⏑}\,\text{–}\,\text{⏑}\,\text{–}\,\text{⏑}\,\text{–}\,|\,\text{–}\,\text{⏑}\,|\,\text{–}\,\text{⏑}$$

οἷόν τέ μοι τάσδ' ἐστὶ· θνητοῖς γὰρ γένα.

Quo factum est, ut pausa in recitando facta, novoque spiritu sumpto, trochaeus, qui finalem Creticum praecedit, longa syllaba finali terminari posset, quod aliter in tragico trimetro non est concessum, nisi forte in nomine proprio, vel in descriptione rei magni moliminis plena, qua ratione inductum Euripidem in initio Ionis scripsisse puto,

Ἄτλας ὁ χαλκέοισι νώτοις οὐρανόν."

In the present passage Hermann's condition in respect of the pause before the debated couplet is fulfilled. I believe his explanation to be sound, and that he has successfully defended the rhythm of the first v. of the *Ion* too.

θνήσκειν: the pres. infin. comes in appropriately after the negatived *βούλεται*.

βαρύ: we might have had *βάρος*.

673. **Ἄδμηθ'**: we have already had this form of address to the king on the part of the Coryphaeus in v. 416.

ἅλις: sc. *ἐστί*. The omission of the copula enhances the peremptory tone. Cf. Soph. *Trach.* 332.

674. **παροξύνῃς φρένας**: 'whet your father's spirit.'

675. **αὐχεῖς**: cf. v. 95. This v. and the following are parodied by Aristophanes, *Av.* 1244 *sq.*, where Pisthetaerus says to Iris *φέρ' ἴδω, πότερα Λυδὸν ἢ Φρύγα | ταυτὶ λέγουσα μορμο-λύττεσθαι δοκεῖς*; The Asiatic slaves alluded to were of the basest sort.

676. **κακοῖς ἐλαύνειν** = *ὀνειδίζειν, ὑβρίζειν*. Wakefield compares *Androm.* 31 *κακοῖς—ἐλαύνομαι*. *κακὰ* is here a substantive = *ὀνείδη*, a not uncommon use; cf. v. 705.

ἀργυρώνητον = *δοῦλον, ἀνδράποδον*.

677 sq. An allusion to the basis of citizenship in Periclean Athens.

γνησίως ἐλεύθερον: referring chiastically to the words immediately preceding (*Θεσσαλόν—γεγῶτα*).

679. **ὑβρίζεις**: cf. v. 676. Dobree thought we should either omit this vs. (why?) or read *ἄγαν γ'*, comparing v. 809.

νεανίας = *ὑβριστικούς*. This is apparently a bit of Attic slang. We find the noun = *νεανικός* or *ἰσχυρός* in *Hel.* 1562 *νεανίαις ὤμοισι*.

680. **ῥίπτων**: like stones or mud; cf. *προπηλακίζειν*.

οὐ: with *οὕτως*, *i.e.* 'not so easily.'

βαλὼν: sc. *κακοῖς*, cf. Soph. *Ai.* 1244 *ἡμᾶς—κακοῖς βαλεῖτέ που*.

οὕτως: *i.e. ῥᾳδίως*, cf. *Heracl.* 374. (Dobree.)

ἄπει: from *ἀπιέναι*.

681. **οἴκων δεσπότην**: cf. v. 304. The *nomen agentis* has here, as often, a notion of purpose, 'to be master.'

682. **οὐχ**: note the effect of the position of the negative *after* the emphatic *ὀφείλω*.

ὑπερθνῄσκειν: cf. vv. 684, 690.

683. **πατρῷον** = *παρὰ τοῦ ἐμοῦ πατρός*.

684. **Ἑλληνικόν**: 'as common custom (unwritten law) of the Hellenes.' We find another reference to this general body of Hellenic traditional law in *Orest.* 494 *sq. ὅστις τὸ μὲν δίκαιον* ('principle of justice') *οὐκ ἐσκέψατο | οὐδ' ἦλθεν ἐπὶ* ('had recourse to') *τὸν κοινὸν Ἑλλήνων νόμον*. In both cases the language is that of the *δικαστήρια*. It is to be noted that to the Greek mind *νόμος* = both 'custom' and 'statute-law.'

685. **εἴτε**: sc. *ἔμελλες γενήσεσθαι*.

686. **τυγχάνειν**: the tense implies continued (or repeated) gifts.

687 sq. **πολλῶν**: neuter.

πολυπλέθρους: notice the alliteration at the beginnings of the sequences of the verse.

Pheres seems not to have given everything out of his hands —formally, at least—as yet.

πατρὸς—πάρα: cf. v. 683 and note.

689. **ἠδίκηκα**: rather more vigorous than *ἀδικῶ*, to which it is related as *κέκτημαι* to *ἔχω*.

ἀποστερῶ: conative.

690. **τοῦδ' ἀνδρὸς** = *ἐμοῦ plus* a gesture.

Notice the variety in the use of the prepositions.

691. Quoted against Euripides in Aristoph. *Thesm.* 194, where cf. the entire scene, and see further A. T. Murray, *On Parody and Paratragedia in Aristophanes* (Johns Hopkins dissertation), Berlin, 1891, p. 23 *sq.* On p. 19 Murray says of Aristoph. *Nub.* 1353 *sqq.* "The wrangling of father and son suggests the corresponding situation in the *Alcestis*, and a parallel can easily be drawn. That Aristophanes meant it so is shown by 1415 *κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς*; parodied from *Alc.* 691 *χαίρεις κτέ.* So far as the nature of the cases in point permits, the arguments are also the same. *Alc.* 681 f. is echoed by *Nub.* 1380 f. *καὶ πῶς δικαίως; ὅστις ὠναίσχυντέ σ' ἐξέθρεψα | αἰσθανόμενός σου πάντα τραυλίζοντος δ τι νοοίης*, and *Alc.* 683 f. finds its parallel in *Nub.* 1429 *ἀλλ' οὐδαμοῦ νομίζεται τὸν πατέρα ταῦτα πάσχειν.*"

692 sq. Cf. *fr.* 537.

693. **σμικρόν, ἀλλ' ὅμως γλυκύ**: 'short but sweet,' suggestive of (perhaps reminiscent of) the Homeric *ὀλίγη τε φίλη τε*. **γλυκύ** is said almost with a smack of the lips. The old man is *gourmand de la vie*. Cf. Iphigenia's words (*I. A.* 1250 *sqq.*), *τὸ φῶς τόδ' ἀνθρώποισιν ἡδιστον βλέπειν, | τὰ νέρθε δ' οὐδέν· μαίνεται δ' ὃς εὔχεται | θανεῖν. κακῶς ζῆν κρεῖσσον ἢ καλῶς θανεῖν.*

694. **σὺ γοῦν**: *tu quidem certe.*

διεμάχου: 'fought stubbornly.'

τὸ μὴ θανεῖν: accusative of inner object.

695. **παρελθὼν**: the figure from trespassing, 'passing beyond' boundary-stones.

696. **ταύτην κατακτάς**: appositive to *παρελθών—τύχην*.

εἶτ': for the tone of the particle cf. the passage from Demosthenes cited on v. 635.

698. **τοῦ** = *τούτου τοῦ, istius*, with contempt; cf. Aristoph. *Nub.* 8 *ἀλλ' οὐδ' ὁ χρηστὸς οὑτοσὶ νεανίας.*

699. **ἐφηῦρες**: 'found a way'; cf. v. 223.

700 sq. **εἰ**: 'if (as I suppose).'

τὴν παροῦσαν ἀεί: 'your wife at any given time.'

πείσεις = *προήρησαι* ('intend') *πεῖσαι*. Notice the interlocked order of the words. The speech of the old man is almost incoherent in his anger and contempt.

κᾆτ' (*καὶ εἶτα*): cf. on v. 696.

φίλοις: see on v. 15.

702. **τοῖς μὴ θέλουσι**: generic, *qui recusant.*

ὤν: concessive, *καίπερ ὤν.*

704 sq. Cf. Terent. *Andr.* 920.

705. **ἐρεῖς**: 'will say,' 'persist in saying.'

οὐ ψευδῆ: a slur on Admetus's accusations.

Notice the terminations of vv. 701-705, *φίλοις—κακός—φιλεῖς—κακῶς—κακά*. This is echoed by the Coryphaeus in the two following verses.

706. **πλείω**: sc. *τοῦ δέοντος.*

707. **πρέσβυ, παῖδα**: like the collocation of *πατὴρ* and *παῖς.*

κακορροθῶν: the metaphor is derived from the 'swash' of the oars in rowing, or from the 'breaking' or 'rippling' of the sea; cf. Soph. *Ant.* 259 *λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί*, 290 *ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί.* "*ῥόθος* (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.; then, fig., Aesch. *Pers.* 406 *Περσίδος γλώσσης ῥόθος*, of an unintelligible jargon." (Jebb on *Ant.* 259.)

708. **λέγ', ὡς ἐμοῦ λέξαντος**: 'speak on, assuming that I have spoken' (*i.e.* 'ill of you,' *κακῶς*, v. 704).

κλύων = *ἐπεὶ ἔκλυες.* Cf. *Med.* 474.

709. **τἀληθές**: cf. on v. 691 (*τὸ εὐγενές*).

οὐ χρῆν σ' ἐξαμαρτάνειν: 'you ought not to have' etc. The tense of the infinitive carries on that of *χρῆν.*

710. Note the tenses. 'In dying for you I should have been committing' etc.

711. This is really the point of Admetus's argument.

712. **ὀφείλομεν**: 'are condemned.' The taunt is as unfair as it is bitter.

713. **Διός γε**: 'Zeus at least'; the irony lies in the implication that there might be a greater degree of immortality than that of Zeus.

ζώης: one thinks, of course, as the poet doubtless intended, of the myth of Tithonus, whose immortality was an immortal curse.

715. **γὰρ**: 'why, you know,' with a sneer.

ἐρῶντά σε : for the case see on v. 158 *sq.*

716. **σὺ** : very emphatic.

τόνδ' : with a gesture toward the bier.

717. **σημεῖα** : we should say 'a silent witness.'

719. **φεῦ** : see on v. 536.—Admetus alludes to what he has said above in vv. 662-5.

720. **πλείονες** : *i.e.* besides Alcestis.

721. 'That taunt recoils on you; for had you volunteered to die for me, there would have been no need of Alcestis's sacrifice.'

722. **θεοῦ** : *i.e.* *ἡλίου*. Cf. *I. A.* 1218 *sq.* *ἡδὺ γὰρ τὸ φῶς | λεύσσειν*, *ib.* 1281 *sq.* *κοὐκέτι μοι φῶς | οὐδ' ἀελίου τόδε φέγγος*. For the repetition of a word as here cf. *Rhes.* 579 *θρασὺς γὰρ Ἕκτωρ νῦν, ἐπεὶ κρατεῖ, θρασύς*.

723. **οὐκ ἐν ἀνδράσιν** = *οὐ πρὸς ἀνδρός, ἀνανδρόν* ; cf. v. 732.

724. **γέροντα** : sc. *ἐμὲ ὄντα*. Cf. v. 56.

βαστάζων νεκρόν = *ἐκφέρων*. Cf. on v. 10.

725. Notice *θανῇ—θάνῃς* at the ends of the vs. and cf. v. 722.

726. A most outrageous sentiment among the Greeks, whose regard for posthumous fame was of the highest. Cf. *I. A.* 1250 *sqq.* (quoted on v. 693).

728. **ἄφρονα** : cf. v. 698.

731. **τε** : 'too.'

κηδεσταῖς : those allied by *κῆδος*, 'marriage' or 'marriage-affinity.'

ἔτι : menacingly, like our 'yet.'

732. **ἐν ἀνδράσιν** : cf. v. 723 and *I. A.* 945.

733. **τιμωρήσεται** : 'will avenge.' Cf. *Cycl.* 695.

734. **ἔρρων** : suggestive of the common imprecation *βάλλ' ἐς κόρακας*.

735. **ἄπαιδε παιδὸς** : Monk compares *Androm.* 612, *Suppl.* 35 (hardly apposite, because *παιδὸς ὄντος* here = *καίπερ παιδὸς ὄντος*, 'though you really have a son').

ὥσπερ ἄξιοι : 'as you deserve to be.'

737. **νεῖσθ'** : "*ibitis*, praesens pro futuro, quod in hoc verbo solenne est." (Elmsley.) Cf. the use of *εἶμι*.

ἀπειπεῖν : 'renounce,' with the acc. ; cf. v. 487.

χρὴν : *fas erat*.

κηρύκων ὕπο : 'through public criers.'

739. **οἰστέον** : he thinks both of the literal burden of the corpse and of the figurative burden of misfortune.

740. **ὡς ἄν** : the official form, like *ὅπως ἄν*. "The formula *ὅπως ἄν* = *ἤν πως* explains the situation in a word, and shows at a glance the balancing between purpose and reflexion. With *ὅπως ἄν* you take the chances; with *ἵνα* you disregard the chances. The translation of *ὅπως ἄν* 'that so,' though somewhat stiff and old-fashioned, is fairly exact." (Gildersleeve, *Am. Journ. Philol.* iv. p. 422.) Tachau [*De Enuntiatorum Final. ap. Eurip. Rat. et Usu*, Gött. 1880, p. 53] says: "Particulae igitur *ἄν* sensus hoc loco fortasse hic est: eamus, ut, si quidem nunc fieri potest neque iterum impedimur per alios homines, mortuam sepeliamus." This, barring the Latin, seems nearer the Greek point of view.

Exit Admetus with funeral-train, left. The Chorus now fulfils the direction given in v. 610.

741. **σχετλία** : 'steadfast'; for different senses of the word cf. vv. 470 and 824.

τόλμης : 'in respect of hardihood,' or, perhaps, we should understand *σχετ. τόλμης* as 'clinging to hardihood' (cf. *ἔχεσθαι*).

742. **μέγ' ἀρίστη** : cf. vv. 83, 899.

743. **χθόνιος Ἑρμῆς** = Ε. *ψυχοπομπός*.

744. **ἐκεῖ** : a familiar euphemism for the realm of the dead.

745. **πλέον** : 'advantage.'

ἀγαθοῖς : here in the ethical sense.

746. Cf. *Or.* 1686 *sqq.* (of the deified Helen) *ἔνθα* (in heaven) *παρ' Ἥρᾳ τῇ θ' Ἡρακλέους | Ἥβῃ πάρεδρος θεὸς ἀνθρώποις | ἔσται κτέ*. The anapaests of the Chorus keep time to the steps of the retiring procession.

The attendant assigned to Heracles now comes forth (apparently from the side-door before alluded to, which, since the funeral-train passes off toward the left, would seem to be at the right of the main-entrance to the palace). His amusing recital and the following dialogue between him and Heracles serve as a foil to the preceding and following scenes.

748. **οἶδ'** : by actual experience as shown by the following words.

751. **ὃς** : virtually = *οὗτος γάρ*.

ὁρῶν : concessive.

752. There is no proper *hysteron proteron*, *εἰσῆλθε* is felt by the speaker to be too weak and is therefore, as it were, corrected by the rest of the vs.

ἀμείψασθαι = *παραβῆναι*.

753. **σωφρόνως** : *i.e.* with a proper regard for *αἰδώς*, inasmuch as he is in another man's house.

754. **προστυχόντα** : 'offered to him.' The servant was evidently bound to do no more than his bare duty.

756. **ποτῆρα** : apparently elsewhere only in *Cycl.* 151 *καὶ μὴν ἐφέλκω καὶ ποτῆρ' ἀσκοῦ μέτα*.

χείρεσσι : Cobet (*Var. Lect.* p. 582) objects to this epic form here : "non puto," he says, "Euripidem praesertim in dramate satyrico et in ludiera hac parte fabulae Homericam *χείρεσσι* usurpasse, sed dixisse ut omnes solebant, *ἐν ταῖς χερσί*." (It would have been better, it seems to me, had he proposed *ποτήριον δὲ χερσὶ* or *δ' ἐν χερσὶ* as Monk suggests.) Cobet, however, failed to appreciate the mock-heroic effect.

κίσσινον : made of the stock of the ivy (*κισσός*). Cf. frag. 135 (*Andromeda*) *ὃ μὲν γάλακτος κίσσινον φέρων σκύφος | πόνων ἀναψυκτῆρ'*, *ὃ δ' ἀμπέλων γάνος*, *Cycl.* 390 *σκύφος τε κισσοῦ παρέθετ' εἰς εὖρος τριῶν | πήχεων, βάθος δὲ τεσσάρων ἐφαίνετο*, Hom. *ι* 346 (of Odysseus offering the Cyclops wine) *κισσύβιον μετὰ χερσὶν ἔχων μέλανος οἴνοιο* (in which the popular name of the cup appears). (The citations are Monk's.)

757. **μελαίνης μητρὸς** = *γῆς*. Cf. *Bacch.* 275 *sqq.* *Δημήτηρ θεά· | γῆ δ' ἐστίν, ὄνομα δ' ὁπότερον βούλῃ κάλει.*

εὔζωρον (= *εὔζοηρον*) : cf. Aristoph. *Eccl.* 227 *εὔζωρον ἐμπίνουσιν*.

μέθυ : 'mead,' an ancient word.

758 *sqq.* **ἐθέρμην' κτέ** : cf. *Cycl.* 423 *sq.* *ἐγὼ δ' ἐπεγχέων | ἄλλην ἐπ' ἄλλῃ σπλάγχν' ἐθέρμαινον ποτῷ.* | *ᾄδει δὲ παρὰ κλαίουσι συνναύταις ἐμοῖς | ἄμουσ', ἐπῆχει δ' ἄντρον*, 487 *sq.* *μεθύων | ἄχαριν κέλαδον μουσιζόμενος.*

759. **μυρσίνης κλάδοις** : cf. v. 172.

760. **ὑλακτῶν** : like a dog. Cf. *fr.* 899 with Nauck's note.

761. **κακῶν** : part. gen., as if we had *φροντίζων* instead of *προτιμῶν*.

763. **δέσποιναν** : with mournful emphasis.

764. **τέγγοντες** : sc. *ὄμμα*, *i.e.* 'while we wept.'

ἐφίετο : the imperf. indicates the slave's vivid recollection of the command.

765. **καὶ νῦν** : 'and so now.'

ἐγὼ μὲν ἐν δόμοισιν : contrasted with *ἢ δ' ἐκ δόμων* in v. 767.

766. **ξένον** : 'stranger,' as implied by its emphatic position.

κλῶπα καὶ λῃστήν : 'man-stealer and plunderer'; cf. *Cycl.* 223 *λῃσταί τινες κατέσχον ἢ κλῶπες χθόνα*, *Hel.* 553 *οὐ κλῶπές ἐσμεν, οὐχ ὑπηρέται κακῶν*, Hdt. 6, 16 (of the Ephesians mistaking the object of the retreating Chians, who had entered the Ephesian territory by night, while the women were celebrating the Thesmophoria) *πάγχυ σφέας καταδόξαντες εἶναι κλῶπας καὶ ἰέναι ἐπὶ τὰς γυναῖκας, ἐξεβοήθεον πανδημεὶ καὶ ἔκτεινον τοὺς Χίους.*

λῃστής frequently = 'pirate,' *praedo*; *κλώψ* is rather *latro*, *κεξάλλης*. *κλώψ* is Ionic and Old Attic; see Rutherford, *New Phryn.* p. 19.

768. **ἐξέτεινα χεῖρ'** : *i.e.* in bidding the dead woman *χαῖρε* and bewailing her (*ἀποιμώζων*).

769. **δέσποιναν** : cf. v. 763.

770. **κακῶν** = *βλαβῶν*. The construction is ablative gen. with *ἐρρύετο* ; cf. v. 11 and note.

771. **ἆρα** = *ἀρ' οὐ, οὐκ οὖν*.

τὸν = *τοῦτον τόν*.

772. **ἐν κακοῖς ἀφιγμένον** = *ἐπεὶ ἐν ξυμφοραῖς ἥκει*. Cf. v. 817.

Heracles, in a state of considerable elevation of spirits ("non ebrius est," as Hermann says in his preface, "sed paullum incaluit vino"), comes out after his delinquent attendant and proceeds to read him a lecture on cheerfulness. "Nec stolida atque absurda loquitur," says Hermann, continuing the remark just quoted, "sed quae etiam sobrius sentiat, qui inter mortis pericula vitam agens praesentia tantum sua esse intelligat."

773. **οὗτος** : familiar form of address, 'here you,' 'I say there,' 'see here.'

σεμνὸν καὶ πεφ. βλέπεις : 'look solemn and thoughtful'; cf. *Cycl.* 553 *ὅτι καλὸν βλέπω* ('cast sheep's eyes'). The construction is, of course, acc. of inner obj. The words *σεμνὸν καὶ πεφ.* define *σκυθρωπὸν* in the next vs.

775. **εὐπροσηγόρῳ**: 'affable.' Cf. [Isocr.] *ad Demonic.* 20.

776. **σὺ δ'**: 'whereas you.'

ἄνδρ': almost 'gentleman.'

777. Cf. v. 800, Soph. *Ai.* 25 *sq.* *ἐφθαρμένας γὰρ ἀρτίως εὑρίσκομεν | λείας ἁπάσας καὶ κατηναρισμένας* (where the latter verse is much like the present in form) and *Ant.* 1001 *sq.* *κακῷ | κλάζοντας οἴστρῳ καὶ βεβαρβαρωμένους* (where the MSS. give *βεβαρβαρωμένῳ*). It seems strange that Nauck, who suggested the right reading in the present passage, did not correct the vs. in the *Antigone*.

778. **θυραίου—ἔχων**: cf. vv. 814, 1014.

779. **ὅπως ἂν**: cf. on v. 740, and Tachau, *op. cit.* p. 52.

καὶ: *i.e.* 'as well as solemn.'

780. **πράγματ'**: separated from *οἶδας* by the caesura and hence best taken as nominative.

οἶδας: doubts have been cast on this Ionic form here, particularly by Nauck, who would write *οἴσθας*. But *οἶδας* seems to be what Euripides wrote. See Rutherford, *New Phryn.* pp. 227-28.

ἦν = *οἷαν*; cf. *ὃς εἶ* in v. 640 (with the note).

781. **οἶμαι μὲν οὔ**: 'I am pretty sure you don't.' *οὔ* is accented before the heavy pause. *μὲν* is correlative to *ἀλλ'*.

πόθεν: colloquial idiom; cf. v. 95.

782-85. The rhymes *ὀφείλεται—ἐξεπίσταται—βιώσεται—προβήσεται* are intentional and, with their sing-song, add to the humorous effect of this trite philosophising. With v. 782 cf. v. 419.

μέλλουσαν: sc. *εἶναι ἡμέραν*. The adv. *αὔριον* is to be taken with the understood *εἶναι*.

βιώσεται = *μέλλει βιώσεσθαι*, 'is destined to live out.'

τὸ τῆς τύχης: 'this matter of fortune.'

786. **οὐ διδακτὸν**: *i.e.* *τὸ οἷ προβήσεται τὸ τῆς τύχης*. For the phrase, which seems to have been much in use in the philosophical discussions of the time, cf. *Hipp.* 79, and the famous discussion in Plato's *Protagoras* on the teachability of *ἀρετή*.

ἁλίσκεται τέχνῃ: suggestive of snaring birds.

787. **ἐμοῦ πάρα**: the air of half-tipsy solemnity with which Heracles sets himself up as a fountain of wisdom is a true touch of nature.

788 sq. This devil-may-care spirit is much like that which Horace so happily renders in *Tu ne quaesieris* (*scire nefas*) *quem mihi, quem tibi | finem di dederint* etc. (*Carm.* 1, 11). Cf. also *Carm.* 1, 9, 13 *sqq.*, where *lucro adpone* seems like an echo of *λογίζου τῆς τύχης*.

790 sq. Cf. *Cycl.* 521 *sqq.* Cycl. *ὁ Βάκχιος δὲ τίς θεὸς νομίζεται*; Od. *μέγιστος ἀνθρώποισιν ἐς τέρψιν βίου*. Cycl. *ἐρυγγάνω γοῦν αὐτὸν ἡδέως ἐγώ*. Od. *τοιόσδ' ὁ δαίμων· οὐδένα βλάπτει βροτῶν*.

πλεῖστον ἡδίστην: the exaggerated superl. is here used with an emphasis of enthusiasm. In Soph. *Phil.* 631 *sq.* (quoted by Wüstemann) we find *τῆς πλεῖστον ἐχθίστης ἐμοὶ—ἐχίδνης* said with the bitterest loathing.

εὐμενὴς γὰρ ἡ θεός: cf. Cypris's words at the opening of the *Hippolytus*.

792. **ταῦτα**: 'these of yours' opposed to *ἐμοῖσιν* below. Hermann well says: "Male Marklandus *πάντα*. Ταῦτα refertur ad tristitiam famuli."

πείθου: 'seek to obey.' For *ἴασον καὶ* we might expect *ἰάσας*.

794. **οἶμαι μέν**: cf. v. 781 and note.

τὴν = *ταύτην τήν*.

ἀφεὶς = *ἐάσας*; cf. v. 792.

795. **μεθ' ἡμῶν**: originally 'among us,' said by one of a crowd of revellers. Heracles seems to feel as if he were attended by a *κῶμος* (cf. v. 831). Cf. Tycho Mommsen, *Gebrauch von σύν u. μετά c. Gen. bei Eurip.*, p. 10.

ὑπερβαλὼν: the metaphor is taken from the throwing overboard (*ὑπὲρ τῶν τοίχων τῆς νεώς*) of cargo, 'lightening ship.'

τύχας = *συμφοράς*.

796. **στεφάνοις πυκασθείς**: cf. v. 832, also *Rhes.* 90, 713.

σάφ' οἶδ': cf. v. 875.

ὀθούνεκα = *ὅτι*.

797. **σκυθρωποῦ**: cf. v. 774.

ξυνεστῶτος: 'frowning,' from the drawing together of the brows (like *συνοφρυοῦν*).

798. A good example of the sea-metaphor. 'You will be brought to another (and better) anchorage by the plash of the falling (*ἐμπεσὼν*) carage—of the wine-cup.' Heracles

confuses his figure somewhat by the reference to the plash of the wine, as it is poured into the cup,—*i.e.* he thinks of *σκύφῳ* too (*οἶνος ἐμπεσὼν σκύφῳ*), when he says *σκύφον*. Cf. Elimar Schwartz, *De metaphoris e matri* etc. p. 47 (though S. does not do the present passage justice).

799. **ὄντας θνητοὺς** = *ἐπεὶ θνητοί ἐσμεν*. Cf. Find. *Isth.* 4, 16 [20], *θνατὰ θνατοῖσι πρέπει*.

800. **ὡς** = *ἐπεί*.

συνωφρυωμένοις : cf. v. 777. — The sigmatism of this vs. is a hiss of contempt.

801. **ὥς γ' κτέ** : 'absolute infin.'; see Goodwin, *M. and T.* § 778 (where this example is cited *ad fin.*).

802. **ἀληθῶς** = *ἐτύμως*.

ὁ βίος : 'that (so-called) life of theirs,' *ista vita*.

803. **ἐπιστάμεσθα ταῦτα** : 'we know all that,' said with some impatience. By the plur. the slave identifies himself with the household.

πράσσομεν : about = *πάσχομεν* ; cf. vv. 227, 803.

804. With the close of this vs. cf. *Hipp.* 507.

805. **θυραῖος** : cf. vv. 814, 828 ; = *ἀφίλιον*, vv. 519, 532, 533, 646.

807. **τί ζῶσιν** ; 'what do you mean by "live"?' This form of catching up an expression that causes surprise or opposition in the hearer survives in Modern Greek.

κάτοισθα : emphatic. 'know the real nature of.'

808. **εἰ μή γε** : 'yes, unless.'

809. **ἄγαν—ἄγαν** : cf. v. 722.

810. "Sententia interpretes latuit : valet *Quinetne is primum hospitalis est? Nonne decebat hic hunc tractari, quantumcunque attinet ad famus peregrinum?* hoc est, *famove peregrino non obstante? Dixisset mehercle, scelestis grassatorem (τοιοῦτον, inquit, ὄντα) me male tractatum esse?*" (Monk). This idiomatic use of *ὅσιος* (*ἱερός*) commonly occurs when the genitive is restricted by *τε*.

811. Notice the heaping up of emphatic particles. The slave speaks with bitter and sorrowful irony.

812. **μῶν** : in a tone of surprise.

οὐκ ἔφραζε : 'would not tell.'

813. **χαίρων ἴθ'** : 'never mind about that.'

814. Cf. *Hipp.* 881 *αἰαῖ, κακῶν ἀρχηγὸν ἐκφαίνεις λόγον*, *Her.* 181 *τί με δυσφημεῖς ; φροίμιά μοι κακά*, *Ion* 753 *τὸ φροίμιον μὲν τῶν λόγων οὐκ εὐτυχές*, *Rhes.* 754 *τάδ' οὐκ ἐν αἰνιγμοῖσι σημαίνει κακά*.

θυραίων πημάτων : cf. v. 1014.

815. **οὐ γάρ** : 'no, for we should not in that case' etc.

816. **πέπονθα δείν'** = *ἐξηπάτημαι, κεκερτόμημαι*. Cf. *I. A.* 847 *sqq.*, where Clytaemnestra beginning to see that she has been made the victim of a plot says to Achilles : *ἀλλ' ἢ πέπονθα δεινά ; μνηστεύω γάμους | οὐκ ὄντας, ὡς εἶπασιν· αἰδοῦμαι τάδε*. Ach. *ἴσως ἐκερτόμησε κἀμὲ καὶ σέ τις*.

ὑπὸ ξένων ἐμῶν : 'by (one of) my own guest-friends.'

817 *sqq.* The slave, in pursuance of Admetus's instructions, endeavours to beat around the matter without revealing to Heracles the real state of the case. In this clumsy attempt he is cut short by the impatient question *τίς δ' ὁ κατθανών ;*

817. Cf. v. 772.

ἐν δέοντι = *ἐν καιρῷ*.

δόμοις : either locative or instrumental. Notice the alliteration.

818. **καὶ—βλέπεις** : 'and you can see for yourself.'

819. **μιλαμπέπλοις στολμοῖς** : cf. v. 925.

The interruption of the stichomythy and the division of a vs. between two speakers (commonly called *ἀντιλαβή*) in this passage, conjoined with the fact that we find the scholium on vs. 820 *ταῦτα δὲ τὰ τρία = ἀμφίβολα = ἐν τισιν οὐκ ἔχουσι* (see Crit. Notes), have given the editors much trouble. Wilamowitz-Moellendorff says (*Analecta Euripidea*, p. 196) : "Apud Euripidem in eis fabulis quae antilabas etiam tum curant ab Aeschylea severitate deficiunt hi versus : *Alc.* 380 *sq.*, 817-820, 1119 [the passages are quoted in full]. Ut primum exemplum excusationi non indiget, ita tertium ex singulari scholio excusatum duco ; nam versus cum Nauckio eiciendi vix possunt videri. At 817 *sqq.* non solum hanc legem violant, sed etiam stichomythiam importunissime interrumpunt. At Scholiasta 818-820 spurios esse affirmat [not certain ; see Crit. Notes], rectissime igitur Kirchhoffius lacunae obstructionisque causa factos dixit." After devoting much thought to this passage, I am pretty thoroughly convinced of its genuineness. To borrow Wilamowitz's expression, "ex singulari scholio excusatum duco," as I have explained above.

τίς δ' ὁ κατθανών : cf. v. 530.

820. Cf. vv. 514-517. Heracles repeats his former questions in the belief that he has been deceived by Admetus.

φροῦδον : sc. *ἐστι*, a euphemism like *βέβηκεν*.

821. **μὲν οὖν** : corrective, 'no, but,' *immo vero*.

822. **ἔπειτα δῆτα** : 'at such a time forsooth.' Cf. *εἶτα* in v. 696 with the note.

ἐξενίζετε : conative.

823. **ἠδεῖτο** : cf. v. 600 (*τὸ γὰρ εὐγενὲς κτέ*).

ἀπώσασθαι : see Goodwin, *M. and T.* § 903, 1.

824. **ὦ σχέτλι'** : an apostrophe to Admetus. *σχέτλιος* here = *τλήμων* 'wretched'; cf. vv. 470, 741. Schol. *ἀθλίε*.

ἥμπλακες : cf. v. 242.

826. **ἀλλ'** : 'well.'

ἠσθόμην : 'felt it.'

ὅμμ' : sc. *Ἀδμήτου*. Cf. *Phoen.* 370.

827. **κουράν** : cf. v. 512.

πρόσωπον : used, like *vultus*, of the expression of the countenance; cf. *Ion* 925 *sq.*, where the Paedagogus says to the sorrowing Creusa, *ὦ θύγατερ, οἵκτου σὸν βλέπων ἐμπίμπλαμαι | πρόσωπον*. With *κουράν τε καὶ πρόσωπον* cf. the legal *κεφαλὴν ἢ πρόσωπον* ([Lys.] 6, 15).

ἔπειθε : 'kept urging.'

828. **κῆδος** = *νεκρόν*.

ἐς τάφον : of the *ultimate* goal, instead of *πρὸς τάφον*.

829. **δὲ** : in view of the force of the preceding imperf. *ἔπειθε* we can best translate here 'until.' *ὑπερβαλὼν* = *ὑπερέβαλον καί*.

βίᾳ θυμοῦ : "*invito animo*," as Monk renders, citing as parallel *βίᾳ φρενῶν*, Aesch. *Theb.* 612.

τάσδ' ὑπερβαλὼν πύλας : the metaphor is different from that in *τάσδ' ὑπερβαλὼν τύχας* in v. 795. Here the figure is that of an invader entering a country, particularly across mountains or rivers. An accusative either of a reflexive or a word = 'army' is regularly understood with the verbal portion of the compound when used in this sense; cf. Lat. *traicere*.

830. **ἔπινον** : 'I began to drink.'

831 sq. **οὕτω** : *i.e. κακῶς*.

κᾆτα : cf. v. 701, and Theseus' exclamation at finding Phaedra dead (*Hipp.* 806 *sq.*) *αἰαῖ· τί δῆτα τοῖσδ' ἀνέστεμμαι κάρα | πλεκτοῖσι φύλλοις, δυστυχὴς θεωρὸς ὤν*;

στεφάνοις πυκασθείς : cf. v. 796.

ἀλλὰ : he turns sharply upon the attendant.

σοὶ τὸ μὴ φράσαι : 'shame upon you, that you did not tell me'; cf. *Med.* 1051 *sq. ἀλλὰ τῆς ἐμῆς κάκης* ('shame upon my baseness') *| τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενός*. The gen. is exclamatory (source of emotion). For the use of the articular infin. see Goodwin, *M. and T.* § 805.

833. **προσκειμένου** : cf. v. 551 and note. The genitive expresses source, merging into circumstance.

834. **καί** : 'also,' with reference to a thought not expressed. 'She is dead, you say; and (*καί*) he is burying her—where?'

εὑρήσω : the future seems to be potential ('where can I find'). Cf. *Hipp.* 1066 *sq.*

835. **ὀρθὴν** : cf. 'high-road.'

Λάρισαν : an old Pelasgic settlement, the modern capital (*πρωτεύουσα*) of eastern Thessaly.

φέρει : the road is spoken of as a beast of burden.

836. **τύμβον ξεστὸν** : cf. *Hel.* 986 *ἐπὶ ξεστῷ τάφῳ*. *ξεστόν*, 'smoothed,' 'dressed,' is especially used of stone by Euripides, and is here employed with reference to the monument over the grave. The objection that any proper monument could hardly be set up at such short notice is of little moment; for the poet intended his audience to think of the lovely sculptures of their own cemetery of the Ceramicus, situate *ἐπὶ τοῦ καλλίστου προαστείου τῆς πόλεως* (Thuc. 2, 34, 5). There is, therefore, no need to adopt Nauck's *χωστὸν* (which might be supported by *Ion* 388, *Orest.* 1585, *Rhes.* 414).

ἐκ προαστίου : with *κατόψει*. *ἐκ* does not = *ἔξω* here.

837. Cf. *Orest.* 466 *ὦ τάλαινα καρδία ψυχή τ' ἐμή*. The address to one's inner being is in the Homeric manner. With *πολλὰ τλᾶσα* cf. Theseus' speech to Heracles, *H. F.* 1250, *ὁ πολλὰ δὴ τλὰς Ἡρακλῆς λέγει τάδε*;

838 sq. Cf. on v. 505. Notice the effective collocations: *Τίρυνθία Ἠλεκτρυόνος—Ἀλκμήνη Διί*.

841. **ἱδρῦσαι** : cf. *καταστῆσαι* in v. 362.

842. **Ἄλκηστιν, Ἀδμήτῳ** : designedly coupled.

ὑπουργῆσαι χάριν : an Aeschylean phrase ; cf. *Prom.* 635 *σὸν ἔργον, Ἰοῖ, ταῖσδ ὑπουργῆσαι χάριν.*

843. **μελάμπτερον** : see the remarks on the entrance of Thanatos upon the stage. Cf. also *Her.* 704 *sq.*

844. **φυλάξω** : 'will await,' 'will lie in wait for' ; cf. *λοχήσας* in v. 846 and *φρουρῶν* in v. 27, with the note *ad loc.*

καί νιν κτέ : 'nay, I think I shall find him.'

845. **προσφαγμάτων** : part. gen. with *πινοντα*. These *προσφάγματα* are the libations offered to the shade of the deceased ; cf. the Aeschylean passages cited on v. 613. *πρόσφαγμα* is properly a 'blood-offering (*σφάζειν*) in behalf (*προ-*)' of some one (cf. *Ion* 278 *ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν*) ; then a 'blood-offering' in general ; then an 'offering' in general (*χοαί, πέλανα*).

846 sq. **λοχαίας ἕδρας** = *ἐνέδρας, λόχου.*

μάρψω : 'clutch' ; cf. v. 1142.

848. **ἐξαιρήσεται** : *i.e. ἐκ χερῶν ἐμαῖν* ; cf. v. 69 and note. With vv. 846-8 cf. *Heracl.* 976 *sq.* (parodied by Aristoph. *Pax* 316 *sq.*). Cf. also *Med.* 792 *sq.*

849. **πλευρά** : acc. of specification. Schol. *κατὰ πλευρὰν μογοῦντα.*

μεθῇ : *remiserit.*

850. He puts his possible failure before the cause of it — *ἁμαρτω* before *μὴ μόλῃ*. This order of thought is eminently natural to one boldly aiming at a result and yet taught by experience to deal with possible obstacles and failures. Cf. the note on v. 64 *sq.*

851. **αἱματηρὸν πέλανον** : 'bloody libations.' This might seem to imply that animals were actually slain at the grave. For the usual components of the *πέλανος* cf. Aesch. *Pers.* 607-618 and *I. T.* 159-166. *αἱματηρὸς πέλανος* is used figuratively of the blood of those slain in battle in *Rhes.* 430, like *πέλανος αἱματοσταγὴς* (v. l. for *αἱματοσφαγὴς*) in Aesch. *Pers.* 816.

εἶμι : 'I am off' seems to reproduce the tone.

852. **Κόρης** : cf. on v. 358.

ἄνακτος = *Πλούτωνος.* It is perhaps as the human mediator that Persephone is mentioned first.

853. **αἰτήσομαι** : cf. v. 164.

τε : 'too.'

ἄξειν ἄνω : cf. v. 983 *sq.*

854. **χερσὶν ἐνθεῖναι** : cf. Hom. A 446 (of Odysseus restoring his daughter to Chryses) *Ὡς εἰπὼν ἐν χερσὶ τίθει.*

855. **ὅς** : virtually = *ἐκεῖνος γάρ.*

οὐδ' ἀπήλασε : cf. v. 565 *sq.*

856. Cf. v. 405 and note.

857. **ἔκρυπτε** : conative.

ὢν γενναῖος : cf. v. 860.

859 sq. **τίς Ἑλλάδ' οἰκῶν** : strict conformity would demand *τίς Ἑλλήνων* after *τίς Θεσσαλῶν.*

κακὸν φῶτα : 'base fellow.' *κακὸν* is contrasted with *γενναῖος* both socially and morally.

γενναῖος γεγώς : cf. *συμφορὰς φέρειν* in v. 416, and the note *ad loc.*

Heracles leaves the stage in haste. Presently Admetus's voice is heard as he returns in utter bereavement, the mournful anapaests keeping time to his heavy steps. The following verses (vv. 861-933) form a *κομμός*, or responsive dirge.

862. **χήρων** : he identifies the house with himself ; cf. on v. 566 *sq.*

864. **πῶς ἂν ὀλοίμαν** : desire and contingency are blended in this form of expression, which is a favourite with Euripides ; cf. note on *μόλοι* in v. 52. We find the same phrase in *Med.* 97, *Rhes.* 751.

865. **βαρυδαίμονα μήτηρ μ' ἔτεκεν** : cf. Hom. *ζ* 25 *Ναυσικάα, τί νύ σ' ὧδε μεθήμονα γείνατο μήτηρ* ;

866. **κείνων ἔραμαι** : 'I yearn for them,' *i.e.* for their companionship. With this use of *κείνων* cf. *κἀκεῖ* in v. 744, and the note *ad loc.*

868. **αὐγὰς** : sc. *ἡλίου.*

869. **πόδα πεζεύων** : cf. v. 416.

870 sq. **τοῖον κτέ** : cf. v. 65.

ὅμηρον ἀποσυλήσας παρέδωκεν : the metaphor is derived from the taking of state-hostages ; cf. Hdt. 6, 73 *ἐκεῖνοί τε* (sc. *οἱ περὶ Λευτυχίδεα*) *ἐπιλεξάμενοι ἄνδρας δέκα Αἰγινητέων τοὺς πλείστου ἀξίους καὶ πλούτῳ καὶ γένεϊ ἤγον* — *ἀγαγόντες δὲ σφέας ἐς*

γῆν τὴν Ἀττικὴν παραθήκην κατατίθενται ἐς τοὺς ἐχθίστους Αἰγινήτησι Ἀθηναίους. *Ib.* 85 περὶ τῶν ἐν Ἀθήνῃσι ὁμήρων ἐχομένων (of the same persons). The Scholia offer two interpretations of Admetus's words here: τοιοῦτον ἐνέχυρον (*pignus*) ὑπὲρ ἐμοῦ, ἵνα κἀγὼ ἀποθάνω. Λυποῦμενος γὰρ δι' αὐτὴν ἀπόλλυμαι. ἄλλως: ὅμηρον: ἐνέχυρον, τοῦ δὲ ζῆν φησιν ὅμηρον αὐτῷ γεγονέναι τὴν Ἄλκηστιν· ἀντὶ γὰρ αὐτοῦ δέδοται τῷ Ἅιδῃ. The second interpretation seems the better.

872. **κεῦθος** = *μυχόν*. The acc. represents the goal.

873. **αἰαγμάτων**: from *αἰάζειν* 'to say αἰαῖ'; cf. *οἴμωγμα*, *στέναγμα*.

874. **δι' ὀδύνας ἔβας**: 'thou hast entered into, plunged into, woe.' The gen. with *διά* in the idiom *διά τινος πράγματος ἰέναι* represents primarily the material surroundings. Here we might think of a *κακῶν πέλαγος*.

875. **σάφ' οἶδα**: cf. v. 796.

878. **ἤλκωσεν**: 'galled,' 'chafed,' from *ἕλκος*, *ulcus*. Metaphor from the chafing of a burden (*βαρεῖα συμφορά*).

879. **ἁμαρτεῖν**: it seems better to say that the infin. is felt as a genitive here (= *τοῦ ἁμαρτεῖν*: cf. v. 11 and note), than to explain, as Hermann does, *ἁμαρτεῖν πιστῆς ἀλόχου*,—*τί μεῖζον κακόν*; Such a passage as Aesch. *Ay.* 601 *sqq.* *τί γὰρ | γυναικὶ τούτου φέγγος ἡδιὸν δρακεῖν, | ἀπὸ στρατείας ἄνδρα σώσαντος θεοῦ | πύλας ἀνοῖξαι*; in which *τούτου* anticipates and indicates the construction of the appositive infin. *ἀνοῖξαι* (much like the article before the infin.), shows us how the idiom before us became possible. W. Dindorf, who cites the Aeschylean passage, says of *ἁμαρτεῖν* that it is "negligentius dictum pro *ἢ ἁμαρτεῖν*."

880 sq. **μὴ ὤφελον**: the negative in this common idiom arises from the fact that it is felt as a wish,—a wish for that which is unattainable, because past forever.

μετὰ τῆσδε: with the singular, in the sense intended by the poet here, *μετά* for *σύν* with dat. is properly an abuse. With a verb signifying to dwell *μετά* should be used with a pl. denoting those *among* whom the subject dwells. See T. Mommsen, *Gebrauch von σύν u. μετά c. Gen. bei Eurip.*, p. 10. Cf. also the note on *μεθ' ἡμῶν* in v. 795.

882. **ζηλῶ κτέ**: cf. v. 867.

ἀγάμους ἀτέκνους τε: cf. v. 887 *sq.*, 888 *sq.* Cf. *Hipp.* 258 *sqq.* *τὸ δ' ὑπὲρ δισσῶν μίαν ὠδῖνειν | ψυχὴν χαλεπὸν βάρος, ὡς κἀγὼ | τῆσδ' ὑπεραλγῶ.*

886. **κεραϊζομένας**: the figure is taken from the ravaging of a country by a hostile army.

887. **ἐξὸν**: acc. absol. = *ἐπειδὴ ἔξεστιν*.

888. **διὰ παντός**: neuter, but = *διὰ παντὸς τοῦ βίου*.

889. **δυσπάλαιστος**: figure from the palaestra.

891 sqq. **βαρέα—φέρειν κτέ**: the Job's comfort of v. 416 *sqq.*, 931 *sqq.*

894. **πιέζει φανεῖσα**: it is difficult to decide whether the figure is derived from birds or from storms, though probably from the latter. Cf. *προσέπτατ'* in v. 421 and the note.

895. **φίλων**: genitive of source, rather than objective gen.

897 sqq. **ἐκώλυσας**: addressed to his chief attendant.

ῥῖψαι: genitive. The verb is used of flinging oneself down to death in *Hel.* 1325 and *Cycl.* 166 without pronom. object.

τύμβου τάφρον = *τάφον*.

898. **μετ' ἐκείνης**: cf. note on *μετὰ τῆσδε* in v. 881. The expression *μετ' ἐκείνης—κεῖσθαι* suggests Soph. *Ant.* 73 *φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα.*

899. **μέγ' ἀρίστης**: cf. v. 742.

901. **σὺν ἂν ἔσχεν**: 'would have got at the same time.'

902. **λίμνην**: the Acheron.

διαβάντε: the dual because of *σὺν ἔσχεν*; the masc. because he thinks of them as persons,—a good instance of *σχῆμα πρὸς τὸ σημαινόμενον* (*constructio ad sensum*).

904-10. In this passage the poet is evidently speaking by the mouth of his Coryphaeus. Cicero (*Tusc.* 3, 14), after translating a passage of Euripides (*frag.* 392, *Theseus*) in which Theseus professes to have learned lessons of fortitude under adversity and bereavement "a docto" (*παρὰ σοφοῦ τινος*), continues thus: "Quod autem Theseus 'a docto' se audisse dicit, id de se ipso loquitur Euripides. Fuerat enim auditor Anaxagorae, quem ferunt nuntiata morte filii dixisse: *Sciebam me genuisse mortalem.*" Hence it is thought, with much probability, that Anaxagoras is here referred to. Hermann, however, does not believe that Euripides thought of Anaxagoras here. Similarly P. Decharme, in an article *Euripide et Anaxagore* in the *Rev. des Etudes grecques*, 1889, pp. 234, 244, throws doubt upon the supposed reference to Anaxagoras here (p. 236).

904. **ἐν γένει** = *συγγενής*: cf. Soph. *O. T.* 1016.

906. **μονόπαις**: properly of the parent, but here = *μονογενής*. Schol. *ἐμοί τις ἦν ἐν γένει ᾧ νεανίας ἀπέθανεν ἄξιος τοῦ θρηνεῖσθαι διὰ τὸ μονογενὴς εἶναι, ἀλλ' ὅμως ἐκαρτέρει.*

ἔμπας: an old word = *ὅμως*. The Ionic form (Hom.) is *ἔμπης*.

907. **ἅλις**: Schol. *μετρίως* (as in *Med.* 630).

910. **βιότου**: part. gen., 'in life.'

911. **σχῆμα δόμων**: cf. *Androm.* 1 Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις, *Her.* 619 ὦ σχήματ' οἴκων, ὦ ποτ' εὐτυχεῖς δόμοι. The word connotes familiarity, homeliness—'well-known form.' Cf. Plat. *Crito*, 53 D, where *σχῆμα* is contrasted with *σκευή*, 'disguise.'

912. **μεταπίπτοντος**: a figure from dice-playing.

913. **δαίμονος** = *τύχης*.

τὸ μέσον: 'the difference,' lit. 'the (space) between.

915 sq. **τότε μέν**: correlative to *νῦν δ'* in v. 922. **σὺν**: literally personifying *πεύκαις* and *ὑμεναίοις*, though perhaps the poet hardly thought of this. Cf. T. Mommsen, *Gebr. von σύν u. μετά c. Gen. bei Eur.* p. 9.

917. **φιλίας ἀλόχου**: cf. v. 876.

χέρα βαστάζων: cf. on v. 19.

918. **κῶμος**: the wedding-procession.

919. **ὀλβίζων**: 'pronouncing us ὄλβιοι,' 'congratulating,' like *μακαρίζων*.

920. **ὡς**: introducing *orutio obliqua* after the λέγων implied in ὀλβίζων.

ἀπ' ἀμφοτέρων: neuter = *ἀμφοτέρωθεν*, 'on both sides,' 'by both parents'; cf. Hdt. 7, 97 Ἀχαιμένης Ξέρξεω ἐὼν ἀπ' ἀμφοτέρων ἀδελφεός.

921. **ὄντες ἀριστέων**: 'of noble birth'; the genitive denotes source. *ἀριστῆς* = *optimates*. Cf. Soph. *Ai.* 1301 *sq.* ἆρ' ὧδ' ἀριστεὺς ἐξ ἀριστέων δυοῖν | βλαστὼν ἂν αἰσχύνοιμι τοὺς πρὸς αἵματος.

ξύζυγες: almost = *ξυνεζευγμένοι*.

εἶμεν = *εἴημεν*; opt. of *orat. obliq.*

922. **ὑμεναίων**: sc. *τῶν τότε*.

The gen. goes with *ἀντι-* in *ἀντίπαλος*.

923. Cf. *Hel.* 1088 πέπλων τε λευκῶν μέλανας ἀνταλλάξομαι.

924. **πέμπουσι**: *prosequuntur*; personification.

925. **λέκτρων κοίτας**: cf. *Med.* 435 *sq.* τᾶς ἀνάνδρου | κοίτας ὀλέσασα λέκτρον.

926. **παρ'**: 'alongside of,' implying contrast. Monk renders "confestim secutus prosperam fortunam."

927. **ἀπειροκάκῳ**: Monk cites, most aptly, Thuc. 5, 105 μακαρίσαντες ὑμῶν τὸ ἀπειρόκακον οὐ ζηλοῦμεν τὸ ἄφρον.

929. **βίοτον καὶ ψυχάν**: *vitam et animam*, 'life and soul.' "Ut Hom. *Il.* Π 453 ἐπὴν δὴ τόνγε λίπῃ ψυχή τε καὶ αἰών. Λ 334 θυμοῦ καὶ ψυχῆς." (Monk.)

930. **φιλία**: 'dear one,' semi-substantive in apposition with *δάμαρ*.

931-3. Cf. vv. 417 *sq.*, 892 *sq.*

παρέλυσεν: of unyoking one of a pair of animals. Cf. *σύζυξ*, *σύζυγος*, and λείπεται μονόζυξ in Aesch. *Pers.* 139.

936. **ὅμως**: strictly to be taken with *νομίζω*.

937. **ἅψεται**: like a beast or reptile.

938. **δὲ**: 'nay,' not correlative to *μὲν* in v. 937, which is answered by *δέ* in v. 939. (Perhaps we should read *τε* in v. 938.)

εὐκλεὴς: cf. v. 623.

939. **ὃν οὐ χρὴν ζῆν**: 'who ought not to be alive'; cf. v. 379.

παρεὶς τὸ μόρσιμον: 'having caused to pass by that which was ordained by fate'; cf. v. 695.

940. **διάξω** = *μέλλω διάξειν*, 'am destined' etc.

ἄρτι μανθάνω: cf. the words of the maid in v. 145, and those of Admetus in v. 420 *sq.* For the form of expression cf. Soph. *Ai.* 678 ἐπίσταμαι γὰρ ἀρτίως μαθών.

941. Cf. v. 911.

942 sq. Cf. vv. 193-5.—**ἄν**: attached to the interrogative to show the nature of the following expression. For the thought implied in vv. 941 *sqq.* cf. *I. A.* 1158 *sqq.* ξυμμαρτυρήσεις ὡς ἄμεμπτος ἡ γυνή, | εἴς τ' Ἀφροδίτην σωφρονοῦσα καὶ τὸ σὸν | μέλαθρον αὔξουσ', ὥστε σ' εἰσιόντα τε | χαίρειν θύραζέ τ' ἐξιόντ' εὐδαιμονεῖν (referring to the salutations χαῖρε and εὐδαιμονοίης).

ποῖ τρέψομαι: cf. on v. 834.

944. **ἔνδον ἐξ-**: note the juxtaposition of opposites.

945. **εὖτ' ἂν** : 'as often as.'

946. **ἵζε** = *καθῆστο*.

στέγας = *δόμους*, 'rooms.'

947. **αὐχμηρὸν** : *squalidum*, because there was no woman at home to see that the servants performed their offices properly. In Aristoph. *Nub.* 43 *sq.* Strepsiades says of his bachelorhood *ἐμοὶ γὰρ ἦν ἄγροικος ἥδιστος βίος | εὐρωτιῶν ἀκόμητος κτέ.*

ἀμφὶ γούνασι : 'at either knee.'

948. **πίπτοντα** : 'clinging.'

κλαίῃ : 'cry for'; cf. v. 189 *sq.*

οἱ δὲ : sc. *οἰκέται*.

949. **οἵαν κτέ** : saying *οἵαν δεσπότιν ἐκ δόμων ἀπωλέσαμεν*. Indirect exclamation. Cf. *I. T.* 541 *παῖς ἔτ' ὤσ' ἀπωλόμην* (sc. *ἐκ δόμων*).

950. Cf. Soph. *Ai.* 1021 *τοιαῦτα μὲν κατ' οἶκον· ἐν Τροίᾳ δέ μοι*,—a most noteworthy parallel.

ἔξωθεν : 'from without,' as if he were between two fires.

951 sq. **γάμοι** : 'marriage-feasts,' 'marriage-processions.'

ἐλῶσι : 'harass.'

ξύλλογοι γυναικοπληθεῖς : 'assemblages of women,' as at the Thesmophoria. The phrase is reminiscent of *γυναικοπληθὴς ὅμιλος* in Aesch. *Pers.* 121 *sq.*

952. **ἐξανέξομαι** = *δυνήσομαι ἀνέχεσθαι*. *ἐξ* implies accomplishment.

953. **λεύσσων** : 'the constant sight of.'

954. The self-consciousness of Admetus finds a similar expression to that of Nausicaa (Hom. ζ 273) *καί νύ τις ὧδ' εἴπῃσι κακώτερος ἀντιβολήσας κτέ*.

ἐρεῖ : *i.e.* to his neighbour.

μ' : 'of me.'

956. **ἀψυχίᾳ** : cf. vv. 642, 696, 717.

957. **εἶτ'** : cf. v. 696.

958. Cf. v. 338 *sq.*

αὐτὸς : emphatic. 'it was his own fault,' as if we had *αὐτὸς αἴτιος ὢν ἐπεὶ οὐκ ἤθελε*.

οὐ θέλων : *recusans*.

959. **κακοῖσι** = *συμφοραῖς*.

κληδόνα : 'reputation'; cf. v. 315.

960. **δῆτα** : 'then, pray,' 'under such circumstances,' referring to the preceding sentence and rendered more explicit by the following words.

κύδιον : sc. *τοῦ θανεῖν, τεθνάναι*. Cf. Aesch. *Prom.* 747, Eur. *Med.* 798.

961. A repetition of *τοιάνδε—ἔξω* in v. 959 *sq.*—**κλύοντι** – *ἀκούοντι*, idiomatic passive of *λέγειν*, 'say (good or ill) of.'

VIII. ΣΤΑΣΙΜΟΝ ΤΡΙΤΟΝ (vv. 962-1005).

The first strophe and antistrophe celebrate the absolute power of Necessity. In them the Poet professes his fatalistic faith, based upon long study. In the second strophe and antistrophe the case of Admetus is cited as confirmatory evidence of the power of Necessity; but an attempt is made to cheer him by citing the fate of the sons of gods. Alcestis's virtue is extolled, and heroic honours at her tomb are foretold. The comfort offered in v. 989 *sq.* seems to form, as it were, the text of the choral-sermon in Soph. *Antig.* 944-987.

962. **ἐγὼ** : the Poet speaks by the mouth of his Chorus.

διὰ μούσας = *διὰ μουσικῆς*, 'literary study.' We understand *ἕξην* from *ἧξα*, which strictly belongs only to *μετάρσιος*. For the idiom see v. 874 and note.

963. **μετάρσιος ἧξα** = 'aloft I sprang.' *μετάρσιος* = *μετέωρος*, *ἧξα* = *ἐπτάμην*. Schol. *καὶ περὶ μετεώρων ἐφρόντισα*. The reference is, of course, to Euripides' astronomic studies pursued under the direction of Anaxagoras. For references to Anaxagoras' theories see the Scholia on *Orest.* 982, *Hipp.* 601 (the sun a molten mass), *Troad.* 884 (the earth poised in the surrounding atmosphere). See also the fourth chapter of Valckenaer's *Diatribe* and Nauck's essay *De Eur. Vita Poesi Ingenio*, p. xxxi (Teubner text edition, vol. i.). On the other hand, P. Decharme, in his article on Euripides and Anaxagoras (cited in the note on vv. 904-910), after examining the various supposed references to the teachings of Anaxagoras in Euripides, as well as the tradition according to which Eur. was a pupil of Anax., comes to the conclusion that "the tradition that makes Euripides the disciple of Anaxagoras deserves little credit, and it should be toned down to—a certain degree of familiarity and

friendship between the poet and philosopher." This view I cannot but regard as extreme.

964. Referring apparently to Euripides' private library, mentioned among famous libraries of antiquity by Athenaeus (1, 3*a*). Cf. Aristoph. *Ran.* 943, 1409.

967. **σανίσιν**: 'tablets,' preserved in the sanctuary of Dionysus on Mt. Haemus in Thrace and said to contain the poetic wisdom of Orpheus. Schol. *ὁ δὲ φυσικὸς Ἡράκλειτος εἶναι ὄντως φησὶ σανίδας τινὰς Ὀρφέως, γράφων οὕτως· 'τὸ δὲ τοῦ Διονύσου* (sc. *ἱερὸν*) *κατεσκεύασται [ἐπὶ] τῆς Θρᾴκης ἐπὶ τοῦ καλουμένου Αἵμου, ὅπου δή τινας ἐν σανίσιν ἀναγραφὰς εἶναί φασιν Ὀρφέως –.'*

968 sqq. **Ὀρφεία γῆρυς**: the art is put for the poet.

κατέγραψεν: 'wrote down,' 'deposited in writing'; see on v. 967.

ὅσα: 'in all that.' He refers to the written lore of physicians, who called themselves 'sons of Asclepius,' as the Chian rhapsodes called themselves 'sons of Homer.'

971. **φάρμακα ἀντιτεμών**: *φάρμακα* comes noticeably soon after *φάρμακον* in v. 966. In *ἀντιτεμών* the former element refers to the counteractive power of the medicines; the latter, to the cutting and shredding of the herbs from which they were compounded and distilled.

972. **μόνας**: 'of her alone'; for the position and emphasis cf. v. 122.

974. **ἔστιν** = *ἔξεστιν*.

βρέτας: properly of a rude archaic statue, or *ξόανον*; here, however, of any statue (*ἄγαλμα*).

975. **σφαγίων κλύει**: the reference should literally be to the bleating or lowing of the slaughtered beasts; perhaps, though, we are to think of the prayers in connection with the sacrifice, or to regard the sacrifice itself as a form of supplication.

976 sq. For the form of expression cf. *Hipp.* 528 *sq.* (addressed to Eros) *μή μοί ποτε σὺν κακῷ φανείης | μηδ' ἄρρυθμος ἔλθοις.*

μείζων: 'in greater measure.'

ἐν βίῳ: 'during my life hitherto'; it is as if we had *ἐν τῷ πρὶν* (*πρόσθεν*) *βίῳ*.

978. **νεύσῃ**: for the syntax see v. 76 and note; for the significant act referred to, Hom. A 524-30.

979. **σὺν σοί**: 'subject to thee.' Cf. the familiar *σὺν θεῷ*, 'please Heaven.' Thus all things are subject to Ἀνάγκη.

980 sq. The reference is to the working of iron among the Chalybi (commonly called Chalybes, Χάλυβες) on the southern coast of the Black Sea. Aeschylus speaks (*Prom.* 714 *sq.*) of the *σιδηροτέκτονες* Χάλυβες; but the passage in Aeschylus that Euripides seems to have in mind here (where also the form Χάλυβος occurs) is *Sept.* 727 *sqq. ξένος δὲ κλήρους ἐπινωμᾷ | Χάλυβος Σκυθᾶν ἄποικος, κτέ.* δαμάζεις likens the stubborn metal to an animal that is broken to the yoke.

ἀποτόμου λήματος: 'headlong, stubborn, spirit'; cf. Aeschylus' description of Prometheus (*Prom.* 18) *τῆς ὀρθοβούλου Θέμιδος αἰπυμῆτα παῖ.* See also *Alc.* 118.

ἐστιν: sc. *σοί*.

αἰδώς: 'regard,' 'respect.'

The iron seems to be personified in v. 981, but the two vv. contain an implied comparison: 'As the force of the workman smelts and forges iron, so the force of Necessity controls the most stubborn human spirit.' Cf. *Cycl.* 596 *πέτρας τὸ λῆμα κἀδάμαντος ἔξομεν.*

984. With the grip of a wrestler; cf. v. 847 *sqq.*

985 sq. **τόλμα**: 'bear up.'

κλαίων: instrumental, = *δάκρυσι*.

ἄνω: a doubtful reading. Can the meaning be 'those who have died in the upper world'? *ἄνω* is certainly otiose with *ἀναξεις* (cf., however, v. 853). We should expect something like *νεκρούς*; cf. v. 995.

989. **καὶ**: we should expect *καὶ γάρ.*—**θεῶν**: emphatic in position.

σκότιοι φθίνουσι: the figure is taken from the setting of a heavenly body; cf. Aesch. *Pers.* 377 *sq. ἐπεὶ δὲ φέγγος ἡλίου κατέφθιτο | καὶ νὺξ ἐπῆλθε.*

παῖδες ἐν θανάτῳ: parallel to *θεῶν σκότιοι.*

991 sq. **φίλα μὲν—φίλα δ'**: epanaphora.

μεθ' ἡμῶν: 'among us.'

θανοῦσα: 'now that she has died.'

994. **ἐξεύξω κλισίαις ἄκοιτιν**: juxtaposition of associated words. *κλισίαις* = *εὐναῖς, λέκτροις*,—a rare usage, perhaps without nearer parallel than *I. T.* 856 *sqq.* Ἀχιλλέως | *ἐς κλισίαν λέκτρων | δόλι' ὅτ' ἀγόμαν.*

995-9. Cf. *βωμὸς ὁ τάφος* in the Simonidean fragment (° 4. [9] Bergk) on the heroes of Thermopylae, of which this passage seems to be a conscious echo. Cf. also Aesch. *Cho.* 106 *αἰδουμένη σοὶ βωμὸν ὣς τύμβον πατρός*, Aristoph. *Thesm.* 887 *sq.* *κακὴ κακῶς τἄρ' ἐξολεῖ, | ὅστις γε τολμᾷς σῆμα τὸν βωμὸν καλεῖν* (which may have reference to the passage in the *Alcestis*). Cf. also Eur. *I. A.* 1445 *βωμὸς θεᾶς μοι μνῆμα τῆς Διὸς κόρης*. See *Class. Rev.* vi. p. 413.

χῶμα : a mere mound of earth over the dead.

θεοῖσι ὁμοίως : cross-cut comparison (*'comparatio commutatoria'*) for *βωμοῖσι θεῶν*.

σέβας ἐμπόρων : 'an object of reverence to (lit. from) wayfarers.'

1000. **τις** : sc. *ἐμπόρων*.

δοχμίαν : cf. v. 575.

1001. **ἐμβαίνων** : 'walking in,' cf. *Rhes.* 214 *ὅταν δ' ἔρημον χῶρον ἐμβαίνω ποδί*.

ἑρεῖ : presumably to himself.

1003. Cf. Hes. *Op.* 121 *sqq.* *αὐτὰρ ἐπειδὴ τοῦτο γένος* [sc. *τὸ χρύσεον γένος*] *κατὰ γαῖα κάλυψεν, | τοὶ μὲν δαίμονές εἰσι Διὸς μεγάλου διὰ βουλὰς | ἐσθλοί, ἐπιχθόνιοι, φύλακες θνητῶν ἀνθρώπων*.

1004. **εὖ δοίης** : cf. *Androm.* 750 *θεοί σοι δοῖεν εὖ καὶ τοῖσι σοῖς*.

1005. **φᾶμαι** : nearly = *εὐφημίαι*.

IX. ΕΞΟΔΟΣ (vv. 1006—1163).

(Vv. 1006-7, which usher in Heracles, are spoken by the Coryphaeus after the conclusion of the choral-song proper, and, therefore, belong to the *ἔξοδος*.)

Aristotle (*Poet.* c. 12) says: *ἔξοδος δὲ μέρος ὅλον τραγῳδίας μεθ' ὃ οὐκ ἔστι χοροῦ μέλος* (*i.e.* an antistrophic ode).

The Coryphaeus first addresses Admetus, who has remained on the stage during the preceding ode. Heracles then enters, apparently from the left.

1006. **καὶ μήν** : see on v. 507.

1007. **ἑστίαν** : implying 'hospitable roof.'

1008. Cf. Aesch. *Sept.* 1 *Κάδμου πολῖται χρὴ λέγειν τὰ καίρια*.

1009. Cf. *Or.* 1069 *ἓν μὲν πρῶτά σοι μομφὴν ἔχω*.

1010 sq. **σιγῶντ'** : in agreement with *τινα* understood.

κακοῖσιν : sociative dative with *ἐγγὺς παρεστώς*.

ἠξίουν : "*dignum me censebam.*" (Monk.)

ἐξετάζεσθαι φίλος : military metaphor = 'to be mustered in the ranks of your friends' (lit. mustered as a friend), *i.e.* 'to be regarded or treated as a friend (*νομίζεσθαι φίλος*).'

1012. **οὐκ ἔφραζες** : 'would not,' etc.

προκείμενον : participial *oratio obliqua*.

1013. **ἐξένιζες** : conative.

1014. **ὡς δή** : 'as if, forsooth.'

θυραίου κτέ. : cf. vv. 778. 814.

1015. **κἄστεψα κρᾶτα** : cf. v. 759.

ἐλειψάμην : 'poured out for myself' (*λείβειν*). "Facilius—sic videtur usurpari potuisse, ut notaret *meas libationes feci* [*feci*], quam *σπένδεσθαι*, quod est *foedus facere*." (Hermann.)

1016. Cf. v. 833.

1017. For the repetition cf. v. 809.

παθὼν = *ἐπεὶ ἔπαθον*. With *παθὼν τάδε* cf. v. 816.

1018. **μήν** : virtually 'however.'

1019. **ἥκω** : we should expect *ἦλθον* : cf. *Andr.* 1238, *Hel.* 144, *Or.* 611, *Ion* 332 (cited by Schroeder, *De iteratis*).

ὑποστρέψας : suggestive of turning something under. Cf. the verb 'double.'

1020. **λέξω** = *βούλομαι λέξαι* ; cf. v. 1018.

τήνδε : with a gesture toward the veiled woman at his side, whose hand he seems to hold. The asyndeton imparts abruptness.

λαβών : taking by the hand is implied.

1021 sq. **ἕως ἄν—ἔλθω** : *dum redierim*. *ἄν* indicates the uncertainty of the issue of Heracles' adventure (= 'haply').

1023. **πράξας** : 'fared.'

μὴ τύχοιμι : a prayer. The following opt. *νοστήσαιμι* is also a prayer ; cf. Soph. *Trach.* 92 *sq.* *καὶ* ('even') *γὰρ ὑστέρῳ τό γ' εὖ πράσσειν, ἐπεὶ πίθοιο* (first hand in L). *κέρδος ἐμπολᾷ.*

1024. **σοῖσι δόμοις** : dat. with *προσπολεῖν* (a verb of service).

1025. **μόχθῳ** : dat. of means.

1027. **ἀθληταῖσιν** : 'for athletes,' *i.e.* for them to contend in.

ἄξιον πόνον : appositive to *ἀγῶνα*.

1028 sq. **νικητήρια λαβών** : 'having received her as prize of victory' (plural for sing.).

τὰ κοῦφα : inner object with *νικῶσιν*. Schol. *τὰ μὲν γὰρ κοῦφα ἀγωνίσματα οἷον δρόμοι* ('foot-races') *→ ἢ ←ἡνιοχεῖαι* ('chariot-races') *τὰ περὶ ταχύτητος καὶ κουφότητος.*

ἦν = *ἐξῆν*.

1031. **βουφόρβια** = *ἀγέλη βοῶν* (Schol.), or rather simply *βόες*.

1032. **ἐπ' αὐτοῖς** : 'in addition to them' (*i.e.* to the *βουφόρβια*). Cf. the list of prizes in Hom. Ψ 262 *sqq.* Heracles implies that he did not take the oxen because he had no use for them.

ἐντυχόντι : 'to one that happened upon (the games).'

1033. Construe *αἰσχρὸν ἦν παρεῖναι τόδε κέρδος εὐκλεές* [*ὄν*]. Note contrasted terms at either end of the vs.—it was 'shameful' because the gain was 'glorious.'

παρεῖναι : 'to let slip,' from *παρίημι* ; cf. 939.

1034. **σοὶ μέλειν γυναῖκα** = *σὲ ἐπιμελεῖσθαι γυναικός*.

1035. **κλοπαίαν** : cf. *κλῶπα* in v. 766 and the note there.

σὺν πόνῳ λαβών : cf. v. 1025.

1037. **ἀτίζων** = *ἀτιμάζων*.

ἐν ἐχθροῖσιν τιθεὶς : though *ἐχθροῖσιν* is masc., the phrase is essentially similar to that in v. 630.

1038. **ἀθλίους** : Euripides is fond of the masculine form instead of the feminine in adjs.

1039. **ἄλγος ἄλγει** : cf. *νοσοῦντι νόσον* in 1047. *ἄλγη γεγαμένου* in v. 1065.

1040. Heracles had actually thought of this ; see v. 538.

1042. **εἴ πως ἔστιν** : a formula of courtesy : *ἐστιν* = *ἔξεστιν* (Schol. *εἰ ἔστι δυνατόν*).

αἰτοῦμαί σ' : parenthetical.

1043. **ὅστις** : generic, 'one of those who' etc.

1044. **ἄνωχθι** : Homeric, = *κέλευσον*.

1045. **Φεραίων** : with *πολλοί*.

1046. **ὁρῶν** : 'constantly seeing.'

1047. **ἄδακρυς εἶναι** : 'refrain from tears.'

νοσοῦντι νόσον : apparently proverbial.

1048. **ἅλις** : just employed in v. 1041 ; cf. also v. 334 (also spoken by Admetus).

1049. **ποῦ καὶ** : 'where too' ; cf. v. 834.

τρέφοιτ' ἄν : Schol. *δύναται τρέφεσθαι.*

1050. **νέα γάρ** : sc. *ἐστιν*.

πρέπει : apparently impersonal, 'is manifest.'

1051. **πότερα** : correl. to *ἤ* in v. 1055.

δῆτ' : 'forsooth.'

ἀνδρῶν στέγην = *ἀνδρωνίτιδα*.

κατ'—ἐνοικήσει : *κατὰ* and *ἐν* are here virtually synonymous. —We should expect a subjunctive, not a future.

1052. **καὶ** : much like *καίτοι*.

ἀκραιφνὴς : Schol. *καθαρὰ ἀνδρῶν, ἄφθορος ἀνδρῶν.*

στρωφωμένη : *versans.*

1053. **ἔσται** = *μενεῖ, διατελεῖ.*

1054. **προμηθίαν ἔχω** = *πρόνοιαν ἔχω* (v. 1061), *προνοῶ.*

1055. **τρέφω** : subjunct.

1056. **καὶ πῶς** : cf. v. 1052.

ἐπεσφρῶ : 2nd aor. subj. "The Old Attic has a few forms (imperf. and 1st and 2nd aor.) that seem to come from a verb *φρίημι*, conjugated like *ἵημι* and identical with it in meaning. A compound *προίημι* has been suggested ; but this must have been long forgotten, since we find two prepositions before the verb. As yet no real explanation of the verb has been found." (Wilamowitz on *H. F.* 1267.) Brugman (*Neue Jahrbb. f. Philol.*, 1880, pp. 217-230) explains that a vb. *φρέω* or *πίφρημι* (from the root *bher* 'carry') was confused in certain forms, by false analogy, with *ἵημι* (*εἰσίημι* nearly = *εἰσφέρω*).—The form here used = *ἐπεσβήσω* (cf. *ἐσβήσας* in v. 1055).

1057. The asyndeton and the position of *διπλῆν* combine to heighten the effect.

δημοτῶν : here 'the members of the *δῆμος*' (= 'people,' *not* 'deme'), 'subjects.'

1058. The same fear of public censure is shown by Admetus in v. 954 *sqq.* Cf. Agamemnon's words in Aesch. *Ag.* 938 *φήμη γε μέντοι δημόθρους μέγα σθένει.*

ἐλέγξῃ : 'accuse me of.'

εὐεργέτιν : cf. *I. A.* 1447, where Iphigenia, about to die to procure the success of the Trojan expedition, calls herself Ἑλλάδος εὐεργέτις.

1059. **πίτνειν** : 'lie'; see on v. 350.

1060. We should expect to understand *μέμψιν* with *τῆς θανούσης*. But Alcestis, being dead, cannot blame him, and so the form of the sentence is changed.

ἀξία δ' ἐμοὶ σέβειν : cf. *Heracl.* 315 *ἄξιοι δ' ὑμῖν σέβειν.*

1061. **πρόνοιαν ἔχειν** : cf. v. 1054. Admetus now addresses himself to the veiled woman.

1063. **μορφῆς μέτρ'** : 'stature and figure'; cf. *Hel.* 563, where Menelaus says to Helen, whom he has not yet recognised, Ἑλένῃ σ' *ὁμοίαν δῆ μάλιστ' εἶδον, γύναι.* (In the recognition-scene in the *Helen*, Euripides has drawn considerably upon the *Alcestis*.)

προσήιξαι : cf. Crit. Appendix.

δέμας : 'build.'

1065. **ἕλῃς ἠρημένον** : proverbial form of expression.

1067. **ἐμήν** : 'my own,' pathetic emphasis at the close of the member.

θολοῖ : 'renders turbid.' The figure seems to be derived from the familiar sight of a torrent turbid and swollen by winter rains and ready to burst its banks (cf. *κατερρώγασιν* in the following verse).

1068. **πηγαὶ κατερρώγασιν** : cf. Soph. *Trach.* 852 *ἔρρωγεν παγὰ δακρύων.*

1069. Cf. v. 940 and *Her.* 375. We express more abstractly —'taste the bitterness of.'

1070. **ἔχοιμ' ἄν** : sc. *δύναμιν*; cf. v. 1072.

εὖ λέγειν = *ἐπαινεῖν.*

1071. **ἥτις ἐστί** : cf. v. 1062 and see the Crit. Appendix.

καρτερεῖν : 'endure.' "Cf. *Androm.* 262 *ἐγκαρτερεῖς δὴ*

θάνατον : there is a like sentiment in Theognis 1163 ἀλλ' *ἐπιτολμᾶν χρὴ δῶρ' ἀθανάτων, οἷα διδοῦσιν, ἔχειν.*" (Paley.) The formulaic and proverbial character of the remark befits the old Corybantic. *θεοῦ δόσιν* refers here to fortune (cf. *τύχην* above).

1074. **πορσῦναι** = *παρασχεῖν, δοῦναι.*

1075. **ποῦ τόδε** : sc. *ἔστι* (= *ἔξεστι*); cf. the foll. vs.

1076. **μολεῖν** : sc. *πάλιν.*

1077. **ὑπέρβαλλ'** : 'overshoot the mark,' *i.e.* of truth, as Heracles and the audience understand; Admetus thinks of excessive indulgence in grief.

ἐναισίμως = *μετρίως.* **αἶσα** = 'due measure.'

φέρε : conative.

1078. **καρτερεῖν** : sc. *τινα.* Cf. v. 1071.

1079. **προκόπτοις** : a metaphor taken from clearing ground. Cf. *Hipp.* 23.

θέλοις : 'should wish,' 'should persist in.'

1080. **ἔρως** = *πάθος*, 'yearning,' as Heracles virtually interprets in the foll. vs. Cf. also v. 1087.

ἐξάγει : *i.e.* beyond the bounds of moderation.

1082. Cf. *Her.* 667 *sq.* **κἄτι** : *καὶ* = *καὶ ταῦτα.*

1083. Cf. v. 615 *sq.*, also *Med.* 364.

1084. **ὥστ'** : *οὕτως ἐσθλῆς* is implied.

βίῳ : locative.

1085. **χρόνος μαλάξει** : cf. v. 381.

ἡβάσκει = *νέον καὶ ἰσχυρόν ἐστιν.*

1086. **λέγοις** : 'speak of.'

1088. **οἷον εἶπας** : exclamatory like the Homeric *ποῖον τὸν μῦθον ἔειπες* (Λ 552), *ποῖόν σε ἔπος φύγεν ἕρκος ὀδόντων* (α 64).

οὐκ ἂν ᾠόμην : sc. *τοιοῦτο σὲ λέξειν* or the like. 'I should not have thought.'

1089. Heracles' astonishment is hardly altogether feigned. Such constancy was not in accordance with his nature.—The futures here are strongly voluntative.

1090. Cf. v. 848. **τῷδε** : sc. *ἀνδρί.* Cf. v. 1084.

1091. **ὠφελεῖν** : for the tense of the inf. see Goodwin, *M. and T.* §§ 100, 136.

1092. **ὅπουπερ**: 'even where.'

1093. For the repetition cf. v. 1017.

μωρίαν ὀφλισκάνεις: cf. Soph. *Ant.* 470 *σχεδόν τι μώρῳ μωρίαν ὀφλισκάνω*. The metaphor is drawn from the law-courts.

1094. Understand *ἴσθι*. "*ὡς* is sometimes used with an ellipse of *ἴσθι* ('be sure that') in giving a peremptory ultimatum or a decisive assurance." (Jebb on Soph. *Ai.* 39.) The negative of the *oratio obliqua* conforms to the unexpressed imperative. Cf. *Ion* 313.

1095. For the idiomatic aorist see Goodwin, *M. and T.* § 60.

1096. **προδούς**: with the special sense that it has in v. 1059.

1097. **γενναίων**: 'hospitable.' Heracles artfully touches Admetus's weak point.

1098. **μή**: sc. *αἰτήσῃς*.

πρός σε τοῦ: cf. v. 275 and the note.

ἄντομαι = *ἱκετεύω*.

1099. **καὶ μήν**: solemnly and with an underlying adversative notion.

μὴ δράσας = *ἐὰν μὴ δράσῃς* ('fail to do').

1100. **δρῶν'**: 'in the doing.'

γε: 'yet.'

λύπῃ καρδίαν δηχθήσομαι: imitated in *Rhes.* 596 *λύπῃ καρδίαν δεδηγμένοι*.

1101. **τάχ' ἂν** = *ἴσως ἄν*. As Paley says, *τάχα* is sometimes 'very soon,' sometimes 'very likely.'

ἐς δέον = *ἐς καιρόν*, 'opportunely.'

χάρις: 'the favour (that I ask).'

1102. This verse would be keenly appreciated by the audience.

1103. **καὶ**: anticipatory of *συν-*.

1104. **καλῶς ἔλεξας**: 'it is very good of you to say so,' 'I thank you,' a formula of politeness (cf. Soph. *Ai.* 94). Here used in courteously declining something, like *ἐπαινῶ*.

1105. 'She shall go, if she *must*; but first see whether she *must*.'

1106. **χρή**: sc. *ἀπιέναι*.

σοῦ γε μὴ μέλλοντος = *εἴ γε μὴ μέλλεις*, 'if at least, that is if, you are not going,' etc. Cf. *Heracl.* 264.

1107. Susceptible of a twofold interpretation. Admetus understands: 'It is not without reason that I on my part have this desire'; Heracles means this and also (for the audience): 'It is because I know something that you do not (viz. that you are about to receive back Alcestis).' (Possibly the text is corrupt. I have thought of *τι κεδνόν* for **τι κἀγώ**.)—Heracles' answer is marked by a quiet firmness that shows Admetus that he must yield. Admetus has just indicated (in v. 1106) his reluctance to give offence.

ἔχω προθυμίαν: cf. v. 51.

1108. **νίκα νυν**: 'well then, have your way.'

μὴν: 'however.'

1109. **ἔσθ' ὅθ'** = *ἐνίοτε*.—In writing vv. 1108 and 1109 it is not improbable that Euripides had in mind the conclusion of the dispute between Clytaemnestra and Agamemnon in regard to the latter's triumphal entry into his palace (Aesch. *Ag.* 941 *sqq.*): Cl. *τοῖς δ' ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει*. Ag. *ἦ καὶ σὺ νίκην τήνδε δήριος τίεις*. Cl. *πιθοῦ· κρατεῖς μέντοι παρεὶς γ' ἐκὼν ἐμοί*.

1110. **κομίζετ'**: addressed to the attendants, as shown by the following vs.

δέξασθαι δόμοις: the same phrase in v. 817.

1111. **οὐκ ἂν μεθείην**: 'I should not like to relinquish.'

1112. Note the assonance (*παρήχησις*) in *αὐτὸς αὐτὴν* and *δοκεῖ δόμους*.

1113. **μὲν οὖν**: contradicting and correcting, as in v. 821. Heracles here proposes to fulfil the pledge of v. 854. The middle *θήσομαι*, 'place as my property,' is a happy touch of "tragic (or, rather, comic) irony." Heracles here seems to try to put Alcestis's hand in her husband's; cf. v. 1115.

1114. **οὐκ ἂν θίγοιμι**: expressive of disinclination, like *οὐκ ἂν μεθείην* in v. 1111.

πάρα = *πάρεστιν*, 'she may, if she like.'

1116. **ἄναξ**: 'my lord,' said with some hauteur.

οὐ θέλοντα κτέ = *ἄκοντα*.

1117. Heracles adopts a more conciliatory tone. *ξένης* appears to be put briefly for 'the stranger's hand.'

1118. **καὶ δή**: 'well, there!' (stretching out his hand).

Γοργόν' ὡς καρατομῶν: *i.e.* with face averted. The familiar story is alluded to also in *Orest.* 1520 *sq.* —**καρατομῶν** = *μέλλων καρατομεῖν.*

1119. **ἔχεις**: said similarly by the Chorus to the groping Cyclops (*Cycl.* 683).

σῷζέ νυν καὶ: more vigorous than its syntactic synonym *ἐὰν σῴζῃς.*

1121. **βλέψον δ' ἐς αὐτήν**: 'but cast your eyes upon her'; cf. Aristoph. *Ran.* 562 *ἔβλεψεν ἔς με δριμύ*, 'cast a bitter glance upon me.' At these words Heracles draws the veil aside.

εἰ: '(and see) whether.'

πρέπειν = *προσεοικέναι.*

1123 sq. On the correct reading of these verses and for parallel passages see the Crit. Appendix. —Horace's *improvisi— species exterrit* (*Epp.* 1, 6, 11) looks like a reminiscence of *φάσμ' ἀνέλπιστον* and *ἐκπλήσσει χαρά*. (On this sense of *exterrit* see Kiessling's note *ad loc. cit.*)

1124. The order of the words is in keeping with the emotion expressed,—'Wife can I call this woman?—mine?—in very truth?'

ἐτητύμως: cf. *Hel.* 709 *ἡ δ' οἵα' ἀληθῶς ἐστιν ἥδε σὴ δάμαρ*;

1125. **κέρτομος**: appropriate to a mocking phantom. In *Hel.* 619 *sqq.* the messenger that announces the disappearance of the phantom Helen says to the real Helen: *οὐκ ἐῶ σε κερτομεῖν | ἡμᾶς τόδ' αὖθις, ὡς μάτην ἐν Ἰλίῳ | πόνους παρεῖχες κτέ.* The passage in the *Alcestis* is imitated by Heliodorus, *Aethiop.* 2, 6 *εἰ μή τις ἡμᾶς παίζει καὶ νυνὶ δαίμων.*

θεοῦ: here seemingly nearly *δαίμονος* (*i.e.* fortune personified): cf. v. 1071.

ἐκπλήσσει: the metaphor, which seems to be derived from driving a horse out of the straight road by a blow, is illustrated by *Ion* 635 *sq.*, where Ion speaking of the "even tenor of his way" says: *οὐδέ μ' ἐξέπληξ' ὁδοῦ | πονηρὸς οὐδείς.* So here Admetus fears that he may have been driven out of his right mind by his sudden joy. Cf. the use of *ἐκστατικὸν* in the quotation to vs. 1123 *sq.*

1126. **οὐκ ἔστιν, ἀλλά**: 'not so, but'; cf. Soph. *Ant.* 288 *sq. ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεούς; | οὐκ ἔστιν. ἀλλὰ ταῦτα κτέ.* In such cases we may mentally supply *οὕτως* after *ἔστιν.*

τήνδ': 'in this woman,' 'here.'

1127. **ὅρα γε μή**: 'beware though lest.' Admetus is still timid. Cf. *Hel.* 569, where Menelaus prays, after Helen has declared her identity: *ὦ φωσφόρ' Ἑκάτη, πέμπε φάσματ' εὐμενῆ.*

1128. **ψυχαγωγὸν**: literally 'one that draws souls (*ψυχὰς ἄγει*) (to the upper world).' Cf. Aesch. *Pers.* 687 and Heliodor. *Aethiop.* 2, 11.

τόνδ': *i.e.* 'in me,' = *τόνδ' ἄνδρα.*

1129. **ἔθαπτον**: 'was just now engaged in burying.'

The latter half of this vs. is very similar to that of v. 1126. The last two feet are repeated in v. 1131.

1130. **σάφ' ἴσθ'**: said with cheery reassurance; cf. v. 796.

τύχῃ: sc. *ἀγαθῇ.*

1131. Admetus still speaks with the hesitation of mingled joy and distrust.

προσείπω ζῶσαν: for the phrase cf. *Med.* 1350.

ὡς: seemingly to be taken partly with *ζῶσαν*, partly with *δάμαρτ' ἐμήν.*

1132. **ἤθελες**: sc. *ἔχειν.* *ἤθελες* seems here = *ἐβούλου.*

1133. **ὄμμα** = *πρόσωπον.*

1134. **ἔχω σ' ἀέλπτως**: cf. *Ion* 1440 *sqq.* (Creusa addressing her long-lost son) *ἐν χεροῖν σ' ἔχω, | ἄελπτον εὕρημ', ὃν κατὰ γᾶς ἐνέρων | χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν*, and *Electr.* 578 *sq.*

οὔποτ'—δοκῶν = *ἐπεὶ οὔποτ'—ἐδόκουν*: an instance of imperfect participle.

1135. Heracles endeavours, by a pious ejaculation, to check excessive expressions of joy on Admetus's part, in deference to the popular superstition of the 'envy of Heaven' (*φθόνος θεοῦ*), of which Herodotus is the chief ancient exponent; cf. 7, 10 *φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολούειν.*

Admetus now begins to return thanks to Heracles.

1137. **ὁ φιτύσας πατήρ**: the real father, in contradistinction to Amphitryo.

1138. **σῴζοι**: 'keep in safety,' 'preserve.'

ἀνώρθωσας: the metaphor seems to be taken from repairing a ruined house.—There seems to be a slight pause after this vs., indicated by the asyndeton.

1139. **ἔπεμψας**: 'escort,' 'bring,' *ἤγαγες, ἐκόμισας.*

1140. **μάχην ξυνάψας**: he thinks of the grapple with Death.

δαιμόνων: 'departed spirits'; cf. *δαίμων* in v. 1003, with the note *ad loc.*

τῷ = *ἐκείνῳ τῷ, illi.*

1141. **φὴς**: with reference to the expected answer.

1142. Cf. v. 846 *sq.*

ἐκ λόχου μάρψας = *ἐκ λόχου ὁρμηθεὶς καὶ μάρψας* or *λοχήσας καὶ μάρψας.*—Admetus seems now to turn to Alcestis, who stands mute and motionless. He then turns again to Heracles.

1143. **γάρ**: introducing the matter of the question as a reason for asking it.

1144. **θέμις**: *fas.*

1145. **κλύειν**: 'answer.'

πρὶν ἂν: 'till haply'; *ἄν* implies a condition still to be fulfilled.

1146. **ἀφαγνίσηται**: 'have absolved herself of her obligations to.' Cf. v. 75 *sq.*

τρίτον: "omne trinum est perfectum" is an old belief.

1147. **ἀλλ'**: abruptly introductory to the "conclusion of the whole matter."

εἴσω: sc. *δόμων.*

δίκαιος ὢν: *quae tua est iustitia.*

1148. **τὸ λοιπόν**: with *εὐσέβει*; 'continue in future (as in the past)' etc.

εὐσέβει περὶ ξένους: cf. *Cycl.* 125 *φιλόξενοι δὲ χῶσιοι περὶ ξένους.* The *περί* implies attendance upon,—'hovering about' a guest to see that he has all that he should. We might paraphrase here: 'Show your piety in watchful care of guests.'

1149. **καὶ χαῖρ'**: 'and now, farewell.' Heracles makes as if to go.

1150. **τυράννῳ παιδί**: 'royal son,' though the odious sense of 'tyrant' would be felt.

1151. **μεῖνον**: the aorist is like 'stop' for 'remain,' 'stay.'

ξυνέστιος γενοῦ: 'become a member of the family,' a speech quite characteristic of Admetus. Cf. Xen. *Hell.* 3, 1, 24.

1152. **ἐπείγεσθαι**: 'be making all speed,' implying that he has stayed too long already.

1153. **ἀλλ'**: 'well, if you must go.'

νόστιμον δρόμον: metaphor from a ship returning home from a foreign port.

1154. Cf. v. 425.—**ἐννέπω**: 'bid,' like *λέγω.*—**τετραρχίᾳ**: according to Photius this is a reference to the fourfold division of Thessaly into Thettaliotis, Phthiotis, Pelasgiotis and Hestiaeotis, made, according to Aristotle, by Aleuas son of Pyrrhus. (Monk.) The reference to the 'fourfold realm' is a bit of official pomp, a true *plūralis maiestaticus.*

1155. **ἐπ'**: 'to crown.'

1156. **κνισᾶν**: causative, 'make to reek.'

βουθύτοισι: 'attended with the sacrifice of beeves.'

προστροπαῖς: *supplicationibus.*

1157. **μεθηρμόσμεσθα**: supported by Aesch. *Prom.* 309 and by late writers (see L. and S. s.v. *μεθαρμόζειν*). 'Have adopted' is perhaps not too strong from the lips of Admetus conscious of his recovered good-fortune.—*μεθωρμίσμεσθα* (proposed in the Crit. Notes) may be supported by vv. 798 (cf. the note *ad loc.*) and 1122; also by *I. T.* 1328, *Med.* 258, 442.

βίον: acc. of the goal, if we read *μεθωρμίσμεσθα.*

1158. **ἀρνήσομαι**: sc. *εὐτυχεῖν*, implied in the preceding *εὐτυχῶν.*

The Coryphaeus closes the drama with five platitudinous anapaestic dimeters, forming a sort of 'recessional,'—the *ἔξοδος* proper.

1159. **δαιμονίων**: sc. *πραγμάτων*, 'works of fortune (or Providence).'

1160. **ἀέλπτως**: cf. v. 1134.

1161. **δοκηθέντ'**: cf. v. 217 *sqq.*

ἐτελέσθη: gnomic, like *ἠῦρε* below.

1162. Cf. vv. 220-25.

1163. **ἀπέβη**: 'passed off.'

These five verses seem genuine here (cf. the parallel references above). They are also found at the conclusion of the *Helen*, *Bacchae*, *Andromache*, and (with *πολλῶν ταμίας Ζεὺς ἐν Ὀλύμπῳ* as the first line) *Medea.*

Professor Gildersleeve (*Essays and Studies*, p. 194) would translate this "wretched tail-piece," as he calls it, thus:

"How many the forms of these devilish storms!
And much that is odd 's fulfilled by the gods;
That comes not about for which you look out;
What you don't expect that God doth effect,
And such was the course of this story."

APPENDIX

Of the Metres

I.—*The Iambic Trimeter*

The trimeters in the dialogue of the *Alcestis* are, as we should expect from the date of the play, marked by a noticeably small proportion of trisyllabic feet. In this respect the *Alcestis* stands between the *Hippolytus* and the *Medea*. (See Johannes Rumpel, *Die Auflösungen im trimeter des Euripides*, Philologus xxiv. pp. 407-421.) In my text there are fifty-one certain resolutions. (Elmsley's emendation of v. 542, which gives a tribrach in the second place, seems very probable; but in v. 246 we may well scan -μἔ δύο, and in v. 498 Ἄρεος.) These fifty-one occurrences of a trisyllabic foot may be classified as follows:

1. First foot:—

(*a*) Tribrach: vv. 339, 351, 520, 647, 1051.

The five cases are all single entire words, and these words are among those that commonly make up the initial tribrach,—πότερον [πότερα], ὄνομα, ἄτεκνος, πατέρα, δάκρυα. (See Rumpel, *op. cit.* p. 410.) Thus we find πατέρα (vv. 339 and 647), ὄνομα (v. 351), and πότερα (vv. 520 and 1051).

(*b*) Anapaest: vv. 10, 25, 75, 344, 375, 376, 796, 832, 844, 1150.

Of these ten anapaests six are completely formed of single entire words. In two cases (vv. 75 and 844) the quantity of the third syllable is due in part to the following word. In v. 375 the anapaest consists of a disyllabic preposition and part of its regimen (ἐπὶ τοῦσ-); but this is a regular form of initial anapaest (see Rumpel, *op. cit.* p. 413 sq.). Two of the initial anapaests of the *Alcestis* are formed by the word στεφάνοις (vv. 796, 832); one by στεφάνους (v. 344). We find ἱερέα in v. 25 and ἱερὸς in v. 75. Proper names in the first place are Σθενέλου in v. 1150 and Θάνατον in v. 844. (The first place in the verse is peculiarly sacred to the anapaest in proper names, such anapaest not necessarily comprising the whole of the name.)

(*c*) Dactyl: v. 802.

There is caesura after the long syllable, but this is not essential in the initial dactyl.

2. Second foot:—

Tribrach: vv. 159, 166, 175, 187, 839, 1095, 1141.

In every case except v. 839, where the tribrach forms the second half of a proper name, the regular caesura after the first ⏑ appears. (This is true also of v. 542, if the emendation be sound.)

The absence of other trisyllabic feet in the second place is regular.

3. Third foot:—

(*a*) Tribrach: vv. 10, 24, 137, 159, 506, 785, 798, 847.

All these have the regular caesura after the first ⏑.

(*b*) Dactyl: vv. 311, 552, 611, 642, 671, 675, 684, 687, 691, 694, 754, 802, 851, 940, 1055, 1072.

Of these dactyls all but three (vv. 611, 754, 851) have the regular caesura after the –. In vv. 611 and 851 the caesura falls between the two consonants that make position; in v. 754 it falls before the double consonant that makes position. This is a common license. There is a secondary caesura after the first ⏑ in v. 802, but it falls between article and noun.

4. Fourth foot:—

(*a*) Tribrach: vv. 3, 50, 483, 655.

All these have the regular caesura after the first ⏑. There is an apparent secondary caesura after the second ⏑ in v. 3, between article and noun.

Two trisyllabic feet occur in the same verse as follows: v. 10 (anapaest 1, tribrach 3: this combination appears [acc. to Rumpel, *op. cit.* p. 419] 19 times in Euripides), v. 159 (tribrach 2 and 3, a common position [see Rumpel, *op. cit.* p. 417]), v. 802 (dactyl 1 and 3, the only position in which two dactyls appear [see Rumpel, *op. cit.* p. 418]). Only in v. 159 are the resolutions compensated by spondees.

In order of frequency the trisyllabic feet occur as follows: dactyl 3, 16; anapaest 1, 10; tribrach 3, 8; tribrach 2, 7; tribrach 1, 5; tribrach 4, 4; dactyl 1, 1.

If we compare Sophocles' treatment of the trimeter in the *Ajax* and *Antigone* we shall find a slight tendency to introduce a tribrach in the fifth place—a feature that does not appear in either *Medea* or *Hippolytus*. See *Ai.* 459 (single entire word—πεδία), *Ant.* 418 (*οὐ ῥᾳτὸν* | *ἄχος*: perhaps a corruption). (In the *Oedipus Rex* we find two tribrachs in this place: vv. 1496 [πατέρα] and 1505 [σφε | περι-].) In the *Antigone* we find comparatively few dactyls

in the third place (I count only 11); in the *Ajax* there are 29 (exclusive of v. 968). But this paucity of third-foot dactyls in the *Antigone* must be accounted rather an individual feature of that play; for in Aeschylus' *Prometheus* we find 18 (see Wecklein on *Prom.* 18). The *Antigone* is noteworthy also in having two dactyls in the fourth place (vv. 11, 1108), but no initial anapaests and no double resolutions.

For the Sophoclean elision at the end of a trimeter (ἐπισυναλοιφή) see *Antig.* 1031 with the notes of Schneidewin-Nauck and Jebb.

II.—*The Lyric Metres*

The division of the verses in the lyric portions of the text is, in the main, that of Kirchhoff; but in the following passages I have preferred Nauck's: vv. 121 = 130, 214 = 227, 400-403 = 413-415, 438 *sq.* = 448 *sq.*, 443 *sq.* = 453 *sq.*, 461 *sq.* = 471 *sq.*, 591 *sq.* = 600 *sq.*, 872-876 = 889-893 (except that I have set ἔ ἔ by itself), 903 *sq.* = 926 *sq.*, 984 = 995, 989 *sq.* = 1000 *sq.* For the division, as well as the emendation, of v. 254 and for the division of v. 261 I am responsible.

(J. H. H. Schmidt's arrangement will be found in full detail in the third volume of his *Kunstformen der gr. Poesie.*)

INDEX TO NOTES

I.—GREEK

[The references are to the lines as given in the Explanatory Notes.]

ἀβίωτος 241 *sqq.*
ἀγάλματα (νεφτέρων) 613
ἀγκάλη (ἐν ἀγκάλαις) 351
ἀγνίζειν 75 *sq.*
ἀγών 489
ἅδης = θάνατος 13
ἀδικεῖν = 'infringe upon' 30
ἀεί ποτε 568-9
αἰδώς 597-605
αἵματα, force of plur. 496
αἱμόρραντος 134
αἰνεῖν 2, 12
ἀκλαυτος 173
ἀκραιφνής 1052
ἀληθῶς = ἐτύμως 802
ἄλις w. gen. 334; = μετρίως 907
ἀλλά nearly = ἀλλ' ὅμως 389; = 'nay,' 'pray' 541
ἀλλ' ὅμως 217 *sq.*
ἀλλ' οὖν 363 *sq.*
ἁμαρτάνειν = στερεῖσθαι 615 *sq.*
τἀμήχανα ζητεῖν 202 *sq.*
ἀμός = ἐμός 396
ἀμφίπολοι 89
ἀμφὶ πύλας 90
ἄν with οἶδα 48; repeated 72, 96 *sq.*, 471-5, 646 *sq.*; elliptical 181 *sq.*; attached to interrogative word 942 *sq.*; indicative of uncertainty 1021 *sq.*
ἄνα = *sursum* 276
ἀναβάλλεσθαι, metaphor in 526
ἀναγκαῖος 533
ἄναξ = Πλούτων 852
ἀνδρῶν στέγη = ἀνδρωνῖτις 1051
ἀνόνατ' ἐνύμφευσας 413 *sqq.*
ἀντέχειν 337
ἀντιτέμνειν 971
ἄντομαι = ἱκετεύω 1098
ἀνώρθωσας 1138
ἄνωχθι 1044
ἄξιον = *operae pretium* 625 *sqq.*
ἀπ' ἀμφοτέρων = ἀμφοτέρωθεν 920
ἀπαντλεῖν 353 *sqq.*
ἀπειρόκακος 926
ἀποβαίνειν = 'pass off,' 'turn out' 1163
ἄποινα 7
ἀπομιμνήσκειν χάριν 298
ἀπότομον λῆμα 980 *sq.*
ἆρα = ἆρ' οὐ, οὐκ οὖν 229, 340 *sq.*, 771

ἁρα 386 ; = 'as we see' 669-72
ἀργυρώνητος 676
ἄρδην 608
ἀριστῆς = *optimates* 921
ἀρταμεῖν 494
ἄσημα = ἀσαφῆ 522
ἄσπονδος 424
ἀστένακτος 173
ἄτεκνος 656
ἀτίζειν = ἀτιμάζειν 1037
ἀτιμάζειν = ὑβρίζειν 658
αὐγαί = ἀκτῖνες 206
αὐδᾶν = 'mean' 106
αὖθις—πάλιν 188
αὐλός 345 *sqq.*
αὐχμηρός = *squalidus* 947
αὐχῶ 95
ἀφαγνίζειν 1146

βαστάζειν 19 ; = ἐκφέρειν 724
βιάζεσθαι = 'hurry on' 147
βίος = 'social status' 623 *sq.*
βίοτος καὶ ψυχά 929
βούθυτος 1156
βουφορβεῖν 8
βουφόρβια = βόες 1031
βρέτας 974
βρόχος οὐράνιος 230

γάμοι = 'chances of marriage' 315 *sq.*
γάρ = 'that is to say' 158 ; ironical 715
γε = 'really' 150 ; enhancing repetition 217 *sq.* ; intensive 376 ; in unusual position 524 ; = 'yet' 1100
γε μήν 516
γενναῖος 165 *sq.* ; = 'hospitable' 1097
γηροτρόφος 668
γιγνώσκειν = μανθάνειν 418
γλῶσσα καὶ μέλος 357 *sqq.*

δαίμονες = 'departed spirits' 1140
δαιμόνια (*sc.* πράγματα) 1159
δαίμων as individual τύχη 384, 499, 914
δακρυρροεῖν 137
δαμάζειν 980 *sq.*
δεσπόσαι = δεσπότην γενέσθαι 486
δεσπότης used in plural by servants 138
δή 5 ; nearly ἄρα 101 *sq.* ; nearly ἤδη 156, 234 ; = 'at last' 176 ; = *tandem* (in appeal) 222, 537 ; intensive 265 ; w. perfect 666
δῆτα in an appeal 308, 380 ; = 'then, pray' 960 ; = 'forsooth' 1051
διάδοχος 655
διακναίεσθαι 109
διδακτός 786
διεξελθεῖν 15
δίκην ἔχειν 38
δι' ὀδύνας ἔβας 874
δόμοι = 'family' 533
δόξα = 'fancy' (opposed to reality) 352
δ' οὖν 73
δουπεῖν 104
δυσπάλαιστος 889
δυσχείμερος 67

ἔγχος = ξίφος 75 *sq.*
ἕδρα = ἑνέδρα, λόχος 846 *sq.*
ἐθέλειν 17
εἰ approaching in meaning ἐπεί 501, 1121
εἶεν 298
εἴθε 536
εἶμεν = εἴημεν 921
εἶμι καί with future indic. 209
εἰν = ἐν 436
εἰπεῖν = 'call' (with participle) 141
εἰσακούειν 371
εἶτα 696
ἐκεῖ euphemistic 744

ἐκπλῆσαι βίον 167 *sqq.*
ἐκπλήσσειν 1125
ἐκστέφειν 171
ἐκφέρεσθαι 597-605
ἐκφορά 422
ἐλέγχειν 15
ἐλεύθερος = *liberalis* 568-9
ἑλκοῦν 878
Ἑλληνικὸς νόμος 684
ἐμβαίνειν 1001
ἔμπας = ὅμως 906
ἔμψυχος 139
ἐν = ἔνδον 548
ἐν γένει = συγγενής 904
ἐνδεικνύναι 153 *sq.*
ἐν δέοντι = ἐν καιρῷ 817
ἐννέπω 1154
ἐντυγχάνειν 1032
ἐξάγειν 1080
ἐξαιρεῖσθαι 69
ἐξετάζεσθαι 1010 *sq.*
ἐξώπιος 546
ἔπειτα = λοιπόν 241 *sqq.*
ἔπεμψας = ἤγαγες 1139
ἐπεσφρῶ 1056
ἐπί with dat. = ὑπέρ with gen. 34, 148, 519 ; with acc. = 'in quest of' 74 ; with dat. = *pones* 455-9 ; with acc. = *usque ad* 591-6 ; with dat. = 'in addition to' 1032
ἐπὶ τοῖσδε = *hac conditione* 375
ἐπιγαμεῖν 305
ἐπισκήπτειν of dying injunctions 365 *sqq.*
ἐρῆμος τάφος 96 *sq.*
ἔρρειν 734
ἔρχομαι = μέλλω ἔρχεσθαι 163
ἔρως = πόθος 1080
ἐς δέον = ἐς καιρόν 1101
ἐς τόδε 9
ἐς τότε 526
ἔσθ' ὅτε = ἐνίοτε 1109
ἔσται = μενεῖ, διατελεῖ 1053
ἔστι = ζῇ 517 ; = ἔξεστι 519, 975
ἑτητύμως 1124

ἔτι = 'again' 345 *sqq.* ; menacing 731
εὖ διδόναι 1004
εὐεργέτις 1058
εὔζωρος 757
εὐμαρές = ῥᾴδιον 492
εὐπροσήγορος 775
ἐφευρίσκειν 699
ἔχειν = ἔχειν τι, πλουτεῖν 57
ἔχεις ; query to one groping 1119

ζάχρυσος 498

ἤ που 199
ἠβάσκειν 1085
ἤβης ἀκμή 315 *sq.*
ἤδη nearly = εὐθύς 216
ἥκειν καλῶς 291 *sq.*
ἥκω 614
ἡμπλακες = ἐστερήθης 417 *sq.*
ἦν = ἐξῆν 1028 *sq.*
ἥτις γε = *quippe quae* 620

θάρσει with irony 38
θέλειν distinguished from βούλομαι 281
θέμις = *fas* 1144
θεός = ἥλιος 722 ; nearly = δαίμων 1125
Θεσσαλίς 331
θῆσσα 2
θητεύειν 6
θοινᾶσθαι 542
θολοῦν 1067
θυραῖος 805

ἱερεύς 25
ἱερός with gen. 75
ἷζε = καθῆστο 946
ἵνα = ἔνθα 318 *sq.*
ἵππειον ὄχημα 66 *sq.*
ἱππόστασις (ἀελίου) 591-6

καθιστάναι 362

καί = 'also' referring to unexpressed thought 834
καὶ—γε 41
καὶ δή 1118
καὶ μήν 105, 385, 507, 611, 1006, 1099
καί τοι 290
κακά = *ὀνείδη* 676 ; = *βλάβαι* 770 ; = *συμφοραί* 772, 959
κακορροθεῖν 707
καλλίναος λίμνα 589 *sqq.*
καλῶς ἔλεξας 1104
καλῶς ἦκον with gen. 291 *sq.*
καρτερεῖν 1071, 1078
κατά with gen. 107, 163
κατ' οἴκους = *ἐν οἴκοις* 19
καταγράφειν = 'deposit in writing' 968 *sqq.*
κατεύχεσθαι 162
κατέχειν of sound 343 *sq.*
κάτω 45
κεδνός 96 *sq.*, 597-605
κέδρινος 160
κέδρος 365 *sqq.*
κεῖνος euphemistic 867
κεραΐζεσθαι 886
κέρτομος 1125
κηδεσταί 731
κῆδος = *νεκρός* 828
κιγχάνω 477
κίσσινος 756
κλαίω 64
κληδών = *φήμη* 315 *sq.*, 959
κλισίαι = *εὐναί*, *λέκτρα* 994
κλύειν = *ἀκούειν* of reputation 961 ; = 'answer' 1145
κλώψ 766
κνισᾶν 1156
κόρη Δήμητρος 358
κόσμος 149
κρατεῖν, construction of 490
κτύπος 430 *sq.*
κυναυγὲς βλέπειν 260
κύριος 105
κωμῆται 476
κῶμος = 'wedding-procession' 918

λαιψηρός 494
λάσκειν 345 *sqq.*
λέγειν = *κελεύειν* 425 *sq.*
λείβεσθαι 1015
λείπομαι with gen. 406
λέκτρων κοῖται 925
λέξω = *βούλομαι λέξαι* 1020
λῃστής 766
Λίβυς αὐλός 345 *sqq.*
λιπαρός 449-452
λόγος—ἔργον 339
λοίσθιος 417 *sq.*
λοχᾶν = *φυλάττειν*, *φρουρεῖν* 846 *sq.*
λύειν = *λυσιτελεῖν* 625 *sqq.*
λυτήριος 224

μαῖα 394
μακρῷ with superlative 151
μάν 89
μαραίνεσθαι 202 *sq.*, 237
μάρπτειν 846 *sq.*
μέθυ 757
μελαγχαίτας 438-441
μέλαινα μήτηρ = *γῆ* 757
μελάμπεπλος στολή 427
μελάμπτερος 843
μέλλειν with infinitive 26
μέλος 357 *sqq.*
μὲν οὖν = *immo vero* 821, 1113
μέρος 471-5
μέσον = 'difference' 913
μετά with acc. = 'in quest of' 46, 66 ; with gen. 795, 880 *sq.*, 898
μετακύμιος 91 *sq.*
μετάρσιος = *μετέωρος* 963
μέταυλοι (*θύραι*) 549 *sq.*
μή with infin. in *orat. obliq.* 372 *sq.*
μὴ ὤφελον 880 *sq.*
μηλόθυτος 121
μηλονόμας 573
μήν 64 ; = 'however' 1018
μίασμα 22
μολπὰ μελέων 454
μονάμπυκες πῶλοι = *κέλητες* 428 *sq.*
μονόπαις 906
μονόστολος 407
μόρος 32 ; *ἀπότομος* 118
μόρσιμον 939
μορφῆς μέτρα 1063
μοῦσα = *μουσική* 962
μουσοπόλοι = *ἀοιδοί* 445
μῦθος = *λόγος* 519
μυρσίνη 171
μωρίαν ὀφλισκάνεω 1093
μῶρος 552

νεανίας = *ὑβριστικός* 679
νεολαία 103 *sq.*
νεοσσός 403
νικητήρια 1028 *sq.*
νόστιμος δρόμος 1153
νοσφίζειν 43
νυμφεύειν transitive 317 *sqq.*
νυν 150 ; preferable to *νῦν* 377

ξενοδοκεῖν 552
ξενῶνες 546
ξύζυγες almost = *συνεζευγμένοι* 921
ξύλλογοι γυναικοπληθεῖς 951 *sq.*
ξύμμετρος 26
ξυμποτῶν ὁμιλίαι = *συμπόσια* 343 *sq.*
ξυνέστιος 1151
ξυνεστώς = 'frowning' 797

ὀθνεῖος 532
ὀθούνεκα = *ὅτι* 796
οἶδας, form 780
οἰκετεύειν 437
οἶκος = 'household' 413 *sqq.*
οἶμαι μέν 781, 794
οἷος exclamatory 1088
οἷός τε 487
ὀλβίζειν 919
ὄλωλεν = *τέθνηκεν* 140
ὄμηρος 870 *sq.*
ὄμμα = *πρόσωπον* 1133
ὁμοίως similar to *ὅμως* 70 *sq.*
ὀρθοῦν 388
ὀρφανεύειν 165 *sq.*
ὀρφανός with infinitive 657
Ὀρφεία γῆρυς 968 *sqq.*
οὐ—δή nearly = *οὔπω* 94
οὐδέ = negative of *καί*, *etiam* 44
οὔκ = 'no' 50
οὐκ ἔστιν, *ἀλλά* 1126
οὐκ οἶν 60
οἶν indicative of doubt 484
οὗτος in address 773
ὀφθαλμότεγκτος 183 *sq.*
ὀχληρός 540

παιάν to Hades 424
πανύστατον 164
παρά with acc. implying contrast 926
πάρα = *πάρεστι* 1114
παραλύειν 931-3
παράτονος 399
παραυτίκα 13
παρειμένη 204
παρῇ = *ἐξῇ* 356
παρθένεια (*sc. ζώματα*) 177
πᾶς = *παντοῖος* 274
πατρῷος = *παρὰ τοῦ ἐμοῦ πατρός* 683
πέλανος 851
πέλτης ἄναξ 498
πέμπειν = 'escort' 455-9 ; = 'bring' 480
πένθος φέρειν 336 ; *ξυμφέρειν* 369 *sq.*
πέπονθα δεινά = *ἐξηπάτημαι*, *κεκερτόμημαι* 816
περί w. accus. implying attendance on 1148
περιπτύσσειν χέρας 350
περιστέλλειν 664
πεφυκέναι = *φύσει εἶναι* 641

πίπτειν = 'lie down' 350
πίτνειν = 'lie' 1059
πίτνων = *πετόμενος* 403
πλεῖστον with superlative 790 *sq.*
πλέον = 'advantage' 745
πλῆκτρον (*Διόβολον*) 129
πλημμυρίς 183 *sq.*
πλήν 17
πλήρεις = 'in full number' 134
πόθεν (colloquial) 95, 781
ποικιλόθριξ = *βαλιά* 584
ποιμνῖται ὑμέναιοι 577
πολεῖν 29
-πόλος 445
πολύπλεθρος 687 *sq.*
πορεύεσθαι of slow advance 234, 508
πόρος—*τύχας* 213 *sq.*
πορσῦναι = *παρασχεῖν*, *δοῦναι* 1074
ποτήρ 756
ποῦ τόδε 1075
πράσσειν nearly = *πάσχειν* 803
πρέπειν apparently = 'to be manifest' 1050; = *προσεοικέναι* 1121
πρίν, construction of 128 *sq.*, 281
προάστιον 836
προδιδόναι 250
προκόπτειν 1079
προλείπειν 391
προμηθίαν ἔχειν 1054
προνωπής 143
πρός separated from its gen. 275; with gen. = 'in the interest of' 57
πρὸς βίαν 44
προσδοκᾶν 363 *sq.*
προσελθεῖν with accus. 171
προσήιξαι 1063
πρόσκεισθαι 551
προστροπαί 1156
προσφάγματα 845
πρόσφορος 148
πρόσωπον = *vultus* 827
προτίθεσθαι 664
πῦρ κεραύνιον 129
πυρά 608
πύργος 311
πῶλος 428 *sq.*
πῶς ἄν with optative 861

ῥεῖθρον (*ῥέεθρον*) 455-9
ῥίπτειν 680

σανίδες 967
σάφ' ἴσθι 1130
σάφ' οἶδα 796, 875
σέβας ἐμπόρων 995-9
σέβειν 304
σέθεν 383
σεσίγηται different from *σιγᾷ* 78
σκληρός 500
σοφία 597-605
σοφός = *σοφιστής* 58; = 'skilful' 348 *sq.*
στέγαι 87; = *δόμοι* 946
στεφάνοις πυκασθείς 796, 831 *sq.*
στολμὸς πέπλων 216
στόματα = *χείλη* 403
σύγκασις 410
συμφορὰς φέρειν 416
σύν indicating harmony 578-9; personifying 915 *sq.*
σφαγίων κλύειν 975
σφάλλειν 34
σφε = *αὐτόν* 553
σχέτλιος = 'cruel' 466-70; = 'steadfast' 741; = *τλήμων* 'wretched' 824
σχῆμα = 'familiar form' 911

τάφος = *funus* 96 *sq.*, 629
τάχ' ἄν = *ἴσως ἄν* 1101
τέγγειν = *δακρύειν* 764
τέθριππα 428 *sq.*
τεκμαίρεσθαι 240
τέκνον, tone of, in address 313
τέκτονες = 'sculptors' 348 *sq.*
τέλος (*γήρως*) 413 *sqq.*
τέραμνα 455-9
τετραρχία 1154
τί ποτε 77
τί χρῆμα 512
τλάμων = 'cruel' 397
τόκοι = 'childbirths' 318
τὸν παραυτίκα = *τὸν παρόντα* 13
τρίτη μηνός 320 *sqq.*
τύμβος ξεστός 836
τύμβου τάφρος = *τάφος* 897 *sqq.*
τύραννος παῖς 1150
τύχαι = *συμφοραί* 795

ὑδατα ποτάμια 159
ὑλακτεῖν 760
ὑπερβάλλειν 795, 829, 1077
ὑπορράπτειν 537
ὑποστρέφειν 1019
ὑφειμένη 524

φᾶμαι, nearly = *εὐφημίαι* 1005
φημί emphatic 374
φθάνειν 662
φίλα γυναικῶν 460-3
φίλοι including relations and friends 15, 530
φιτύειν 294; *φιτύσας πατήρ* 1137
φόβη = *χαίτη* 428 *sq.*
φρέν' ἐξαίρειν 345 *sqq.*
φρουρεῖν 27, 35
φύσις (*χρωτός*) 174
φώς = *ἀνήρ* 471-5

χείρεσσι 756
χέλυς 446 *sq.*
χέρνιψ 99
χόρτος for *βορά* 495
χρεών = *πέπρωται* 27; of propriety 618 *sq.*
χρῆν = *fas erat* 737
χρηστός = 'loyal' 111
χῶμα 995-9
χωρὶς νομίζεσθαι 528

ψυχαγωγός 1128
ψυχορραγεῖν 20, 143
ψυχρὰ τέρψις 353 *sqq.*

ὠμός 64
ὡραῖος 516
ὡς introducing particip. *orat. obliq.* 190 *sq.*, 537, 920
ὡς ἄν 740
ὥστε, constr. of 211; = 'wherefore' 404 *sq.*

II.—MISCELLANEOUS

[The references are to the lines as given in the Explanatory Notes.]

ABSTRACT for concrete 606, 968 *sqq.*
accusative of the way traversed 444; of the goal (without prep.) 455-9; of pers. pron. in *orat. obliq.* 668; absolute 887
Admetus, his self-consciousness 954; his fear of public censure 1058
adverbs in *-θεν*, use of 424
Aegaeon 591-6
Aeschylus, reminiscences of 348 *sq.*, 1109
Allen, F. D., etymology by 357 *sqq.*

alliteration 62, 871
anachronism 449-452
anacoluthon 124 *sq.*
antecedent and consequent reversed 65, 332 *sq.* ; 850
aorist, success implied in 13, 33 ; for perfect 141, 381 ; ingressive 176 ; culminative force of 621 ; gnomic 1161
apposition, defining, in Euripidean prologues 4
archaisms 383
Argos 560
Aristophanes, parodies by 140, 250, 252 *sq.*, 367 *sq.*, 377, 404 *sq.*, 443, 675, 691
Aristotle, definitions by 1, 77, 141, 435, 1106
article for demonstrative 3, 57, 771, 794, 802, 1140 ; idealising 153 *sq.*
Asclepius 4
assonance (*παρήχησις*) 416, 454, 1112
asyndeton 430 *sq.*, 1057
attraction of antecedent to relative 523

Banishment, evils of 167 *sqq.*
Bendixen on the Chorus of the *Alcestis* 471-5
brachylogy 387
Browning, interpretations by 197 *sq.*, 246, 295 *sqq.* ; rendering by 385
Buchanan, interpretations by 59, 597-605
Bursian, conjecture by, condemned 50

Carnea 449-452
cedar-wood for chests 160 ; for coffins 365 *sq.*
Ceramicus, outer, alluded to 836
Charon 252 *sq.*
chiasmus 62, 430 *sq.*, 455-9, 529, 591-6, 677 *sq.*
children in Euripides 392
Chorus of *Alcestis*, 75 *sq.*, 144, 201 *sq.*, 212, 471-5, 739, 746
Cicero on Anaxagoras 904-10
citizenship in Athens, allusion to, 677 *sq.*
Cobet, emendation by 361 ; on *χείρεσσι* 756
collocation of associated terms 994 ; of contrasted terms 635, 707
comparatio compendiaria 995-9
concrete for abstract, 597-605, 709
condition, logical, 327 ; with *ἐάν* 544
constructio ad sensum 902
constructio praegnans 238, 269, 363 *sq.*, 460-3
contrasted terms at end of verse 1033
copula, omission of 673
correspondence between strophe and antistrophe 124 *sq.*, 463-5
Coryphaeus in *Alcestis* 152, 212, 392, 416, 471-5, 673, 705, 904-10, 1006, 1071, 1158
courtesy, formulas of 1042, 1104
Cyclopes 6
Cycnus 503 *sq.*

Dative, locative 4, 199, 267, 350 ; temporal, 20 ; sociative 149, 365 *sqq.*, 503 *sq.* ; with *φίλος*, 211 ; of means 239 ; with verb expressing obligation, 419 ; of interest 8, 462-3
Death (*Θάνατος*), mask of 24
Decharme, P., on Euripides and Anaxagoras 904-10, 963
demonstrative pronoun illustrating development of relative pron. 334
Dindorf, W., rejects as spurious 70 *sq.* ; explanation by 879
Diomede (Thracian) 493
division of a trimeter between speakers (*ἀντιλαβή*) 819
double meaning ('tragic irony') 531, 533, 1077, 1107

Elmsley on *οὐκ οὖν* 68 ; on *νεῖσθε* 737
emphasis by juxtaposition 311
envy of Heaven (*φθόνος θεοῦ*) 1135
epanaphora 991 *sq.* ; variation of, 338
Eumelus 392
Euripides, his astronomic studies 963 ; his library 964
exclamation *extra metrum* 536

Fame, posthumous, among the Greeks 726
farewell to dead 610
father, name of, added in gen. as mark of honour 36 *sq.*
future indic. for deliberative subj. 137 ; emphatic 164 ; potential 350, 834 ; voluntative 386, 566 ; = Homeric subj. 432 ; fut. middle as passive 320 *sqq.*

Genitive = *ὑπέρ* with gen. 5 ; 'absolute' 66, 88 ; with *ἱερός* 75 *sq.* ; of source (or cause) 185, 335, 372 *sq.*, 578-9, 895 ; ablative 189, 345 *sqq.* ; 586, 770 ; appositional 413 *sqq.* ; for *περί* with gen. 520
Gildersleeve, B. L., on *πρίν* 128 *sq.*, 281 ; on generic article 153 *sq.* ; on negatived imperfect 174 ; on *ὥστε* 211 ; on the logical condition 327 ; on accus. of inner object 353 *sqq.* ; on *μή* with inf. in *orat. obliq.* 372 *sq.* ; on *οἷός τε* 487 ; on protasis with *ἐάν* 544 ; on *ὅπως ἄν* 739 ; on close of *Alcestis* (translation) 1163
Gorgon alluded to 1118

Hair at door of house of mourning 101 *sq.*
Hayley, H. W., emendation by 230
Hecate 163
Helen, recognition scene in, indebted to *Alcestis* 1063
Heracles, genealogy of 509 : half-tipsy solemnity of 787 : spirit of 788 *sq.*
Hermann on *ἦ μήν* 64 ; censure by 348 *sq.* ; on Porson's rule 669-72 ; on Heracles' intoxication 772 ; on an emendation of Markland's 792 ; on *ἐλειψάμην* 1015
Hermes *χθόνιος* 743
Hestia 163
Hirzel on numerical relation of speeches 567
Homer, reminiscences of 118, 219, 301, 646 *sq.*
horses, clipping of, in mourning 428 *sq.*
hysteron proteron 752

Imperative for *ἐάν* with subj. 1119
imperfect of continuance 9 ;

associated with aorist 18; analytic 122 *sq.*; with negative 174, 556; iterative 190 *sq.*; of lasting effect 764
infinitive with *ῥέεσθαι* 11; of tendency 230; as dative 273; of result 359; =imperative of *oratio recta* 425 *sq.*; as genitive 434, 879, 897; representing optative of *orat. recta* 669-72; 'absolute' 801
inhumation and cremation among the Greeks 365 *sqq.*
injunctions of dying wife, 304 *sqq.*
interiors, scenic representation of 546
interment, place of 422
iron, working of, among the Chalybians 980 *sq.*

Jebb, R. C., on *στάσιμον* 435; on *ῥόθος* 707; on elliptical *ὡς* 1094

Larisa 835
law and custom confused by the Greeks 684
Lawton, W. C., on action of Chorus 77
laying out (*πρόθεσις*) 664
light 82
lions in Greece 580
Lycaon 502
Lycia 114 *sq.*
lyre, story of first 446 *sq.*

Macrobius on Orcus, 24; on *ἀγνίσαι* 75 *sq.*
marriage, restrictions on 331
masculine form for fem. in adjectives 1038
Matthiae, interpretations by 59, 278
metaphors, military 337, 829, 1010 *sq.*; naval 353 *sqq.*, 795, 798; from carrion-birds 421; from trespassing 695; from snaring birds 786; from hostages 870 *sq.*; gymnastic 889; from birds or storms 894; from dice-playing 912; from a span or yoke 931-3; from noxious beast or reptile 937; from heavenly bodies 989; agricultural 1079; from law-courts 15, 1093; from repairing house 1138
meter, effect of shift of, 404 *sq.*
modus irrealis 285, 379
Moerae 12
Mommsen, Tycho, on archaisms in Euripides 383
Monk, interpretation by 363 *sq.*; emendation by 378; on *Τιρύνθιος* 481; on Lycaon 502; interpretation by 810; his rendering of *βίᾳ θυμοῦ* 829; his rendering of *παρά* with acc. 926; cites Homer on *βίοτον καὶ ψυχάν* 929
Murray, A. T., on Aristophanes' parodies 691

Naeck, objections by 282 *sq.*, 308, 332 *sq.*; correction by 777; on *οἶδας* 780
Necessity 962
nomen agentis implying purpose 681

Object, inner 445, 773, 1028 *sq.*; inner and outer 353 *sqq.*
optative 52, 80, 91 *sq.*, 117, 140; potential 345 *sqq.*, 496; archaic in generalisations 540; in prayer (precative) 1023
order of words, interlocked 700 *sq.*; emotional 1124
Orpheus and Eurydice, myth of 357 *sqq.*
other world, reunion in 363 *sq.*

Palaestra, figure from 889
Paley, F. A., on Greek feeling for sculpture 348 *sq.*; on *χθονὶ κρύψαι δέμας* 466-70; on *καρτερεῖν* 1071
participle in *orat. obl.* 159; concessive 291 *sq.*
particles, heaping up of 811
perfect, differentiated from present 78; emphatic 85
periphrases, value of 657
Persephone, names of, among Attic Greeks 358
person, third for second 460-3
personification 556, 566, 924, 980 *sq.*
Pindar, reminiscence of 589 *sqq.*
plural, masculine, of a woman 383
Poet speaks through Chorus 962; speaks through Coryphaeus 904-10
Porson on lengthening final short before initial *muta cum liquida* in the trimeter 542; on 'final cretic' 669-72
practical philosophy at end of speech 669-72
prepositions, variety in use of 690
present=future 65, 263
Prodicus, apologue of 560
prolepsis 385
pronoun, pers. or refl., omitted 188
Protagoras, myth of 567-605
proverbial expressions 145, 202 *sq.*, 309 *sq.*, 529, 1047, 1065
Relative, simple 195; generic 17, 241 *sqq.*, 247
repetition 705; pathetic 382, 390, 443, 460-3; of verbal part of compound verb 400
rhapsodes 446 *sq.*
rhyme for comic effect 782-85
Rutherford, W. G., on *ἐς* with adverbs of time 526

Scaptinsula 498
scenery, descriptions of 591-6
scholia, interpretations of 8, 357 *sqq.*, 870 *sq.*, 906, 967, 1028 *sq.*, 1031, 1042, 1052
shortening of final long 90
sigmatism 62, 614, 800
Simonides (of Ceos), reminiscence of 995-9
slang, Attic 679
Sophocles, corrections of (*O. T.* 80 *sq.*) 91 *sq.*; (*Ant.* 1001 *sq.*) 777
stage-setting 746
stichomythy, interruption of 819
strophe and antistrophe, verbal correspondence between 124 *sq.*, 238, 249, 258, 259
subjunctive 74, 75 *sq.*, 120, 315 *sq.*, 398
Tautology 21
Thessaly, geography and geology of 591-6
Thucydides on Sparta 476
tide on Greek coast 183 *sq.*
Tithonus, myth of, alluded to 713
tmesis 169
transition from dependent to independent structure 165 *sq.*; the reverse 167

VERBAL adjective in -τος used actively 173
von Arnim, H., on ἐτύγχανον 10

WATER, running 159
Wilamowitz-Moellendorff, von, on children in Euripides 392; on νεοσσός 403; on substantivised adjectives 597-605; on ἀντιλαβή 819; on φρίημι 1056
wish, unattainable 536
Woolsey, T. D., on καλλίναος 589 *sqq.*
Wüstemann, on acc. of pers. pron. with infin. 668

ZEUGMA 430 *sq.*

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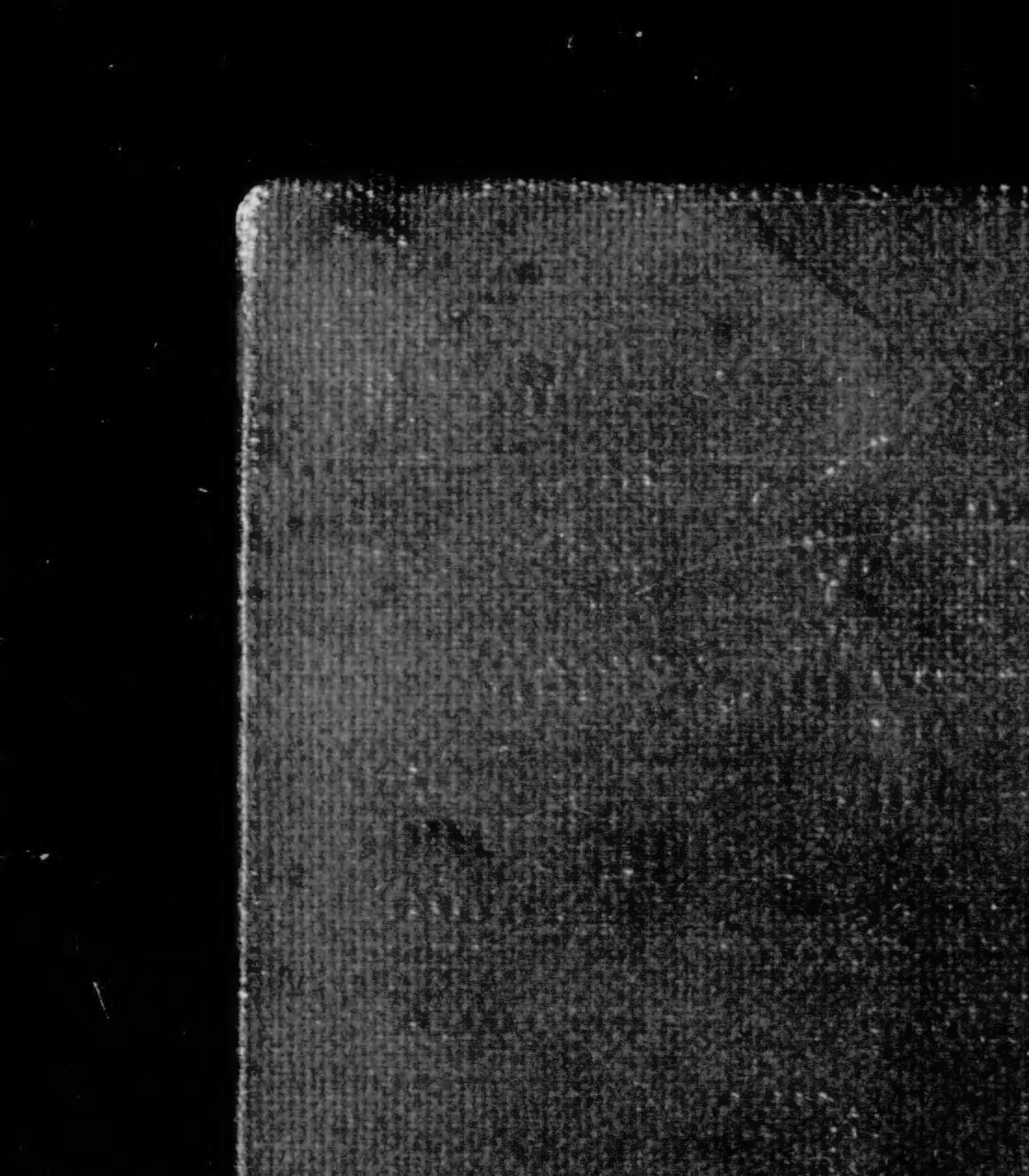
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